Jan 1993 #116 $2.00

MAXIMUM ROCKNROLL

MERRY XXX-MAS from the

DIESEL QUEENS

12 15 92
$ 2.00

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

HOW TO CONTRIBUTE TO MRR:
We're always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed, and at least 10 pt type size. It can't read hand-written corrections. It can't read low-quality photocopies. If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner. Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (songs titles in quotes, LP/EP titles, books & zines in italics, only local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway). If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

INTERVIEWS:
We'd like to focus on quality rather than quantity, and be more selective about the interviews we run. If you're thinking about interviewing a band, refer to these guidelines before you get going, to make sure your effort isn't wasted: 1). Write or plan your questions in advance, but be sure and leave room to be flexible and go with the flow. 2.) Don't be afraid to be controversial. If someone says something lame or is evading a question, follow up on that, and call them on their shit. Don't just let it slide by. 3). Don't let the conversation stay on one point too long, especially if the point has already been made. Point the conversation into different directions without diong too much of the talking yourself. 4). Try to keep a good balance of humor and serious solid content. Direct it away from slipping into meaningless, silly babbling and one sentence answers. 5). Keep it concise. Transcribing an interview is a lot of work, so the more compact they can be, the better for you, and the final copy. Remember, interviews can be long if they are taut and full of content, but they take a lot of planning to pull off. Generally, newer bands should submit shorter interviews. 6). Try to get to the personality of the individual or band; we're not gonna be interested in an interview that sounds like a press kit promotional. 7). It's important that you give us as a variety of graphics to do a layout with. Send as many photos, flyers, lyrics, logos, and artwork as the band has available. Give us a call if you're thinking about doing an interview to check it out in advance.

SCENE REPORTS:
Keep them concise but entertaining and chock full of info, phone #s, addresses, etc. Cover not just bands, but also clubs, zines, demonstrations, eateries, films, thrift stores, record/book stores, and anything else of interest to wandering punx. Include several decent photos with the report.

ARTICLES:
We're always looking for well-researched articles, be they political, economic, social, humorous, whatever. There is a definite need for 'inside scoop' type exposés, like the 'Punk Business' article Ben Weasel did a while back. Get in touch if you've got an idea.

CHECK IT OUT

1 **Beginning with this issue, MRR will instruct Mordam to no longer distribute us through Important and Caroline,** since both those entities are now owned by major labels. This may make it temporarily harder to find MRR in some stores, but if your local store suddenly stops carrying Maximum, please ask them to contact either Mordam (phone # on next page), or record distributors like Dutch East, Cargo, Get Hip, Smash, Twin Cities, Southern...or zine distributors like Last Gasp, See Hear, Armadillo, Levity, Ubiquity, Fine Print, Marginal, etc...

2 **Beginning with next issue, MRR will expand from 144 pages up to 176 pages.** Our printer had previously said no way, but now thinks it's do-able. This has several implications...

3 **The cover price and subscription rate will remain the same,** except for Asia.

4 **We will be able to run anybody's ads, as well as run half page ads** as long as they are generally of interest to our readers. This means the policy announced a few issues ago of only running ads of stuff we're reviewing is no longer in effect. We will also be able to accomodate more ads for zines, t-shirts, and all the other baloney you want to sell.

5 **We will be slightly lowering some ad rates yet again.** Here are the prices beginning with #117, the Feb issue: 1/6 page (2 1/2"x5")= $20; 1/3 long page (2 1/2"x10")=$40; 1/3 square page (5"x5")=$50; 1/2 page (7 1/2"x5")=$100. Call if you want an ad saved every issue automatically.

6 **This should effectively end our ongoing backlog** of ads and interviews. No, I mean it!

7 **Look for larger print (hooray!), larger pictures and more graphics,** as we will be able to allot more pages to the columns section, letters-to-the editor, classifieds, record reviews, and most importantly, interviews.

8 **Beginning with next issue, we will try an experiment of giving away MRR free in S.F. and Berkeley,** but selling it elsewhere at its regular old price. More on all this later...

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Marina Lecessee
Kelly

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Ken Sanderson
Jon Von
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CKMS Waterloo, Ont 94.5FM Fri 10PM
KALX Berkeley, CA 90.7FM Weds midnight
KMNR Rolla, MO 89.7FM Thurs noon, Sun midnight
KSCL Shreveport, LA 91.3FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WBNY Buffalo, NY 91.3FM Thurs 6PM
WCNI New London, CT 91.1FM Sat midnight
WJFC Johnson, VT 90.7FM call station
WLCX Farmville, VA 90.1FM Mon 8PM
WRUV Burlington, VT 90.1FM Thurs 6PM
WTSR Trenton, NJ 91.3FM
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
ECTV Evanston/Lincolnwood, IL Cable Ch 29
Thurs 9PM, Fri 5:30PM, Sat 5PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
Canal Sud Toulouse, France 92.6FM Mon 6PM
4 ZZZ Radio Brisbane, Australia Sat noon-2PM
Livewire Radio Norwich, UK 945AM, call station

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on the next page.

SUBSCRIPTIONS:

•*U.S.:* available from U.S. address at bottom of page. Copies are $2.50 each/ 6 issues sub for $15.00.

•*Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).

•*Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.

•*U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.

•*Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.

•*Australia, Asia, Africa:* available from U.S. address below. Copies are $7.00 each/ 6 issue sub for $42.00 (US dollars).

•*South America:* available from U.S. address below. Copies are $4.50 each/ 6 issue sub for $27.00.

BACK ISSUES AVAILABLE:
Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S., $2 Canada & Mexico, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-70, 72-76, 78, 80-99, 100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101-109, 110 (pts 1&2), 111-115 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlogged--so call now!
Ad Copy In: Before 1st of month-- no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $20
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Suzanne Bartchy

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415)243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Ph: (415)648-3561/ Fax/Modem 648-5816

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

SUZANNE BARTCHY

- Malcolm X-movie
- JAWBREAKER-Bivouac-LP
- NO SECURITY/CROCODILE SKINK-split EP
- THE MISSION DISTRICT-3xEP box set
- PANSY DIVISION-Fem in a Black Leather Jacket-EP
- KILLRAYS-The Prisoner-EP
- TIT WRENCH-Everyone Knows there's a God-12"
- HANSON BROS-Gross Misconduct-LP
- v/a-Towncraft-LP / L 7-LP / STRAWMAN-LP
- C.F.U.D.L.-live bootleg/Underdog-zine

CHRIS DODGE

- GRIEF-Dismal-12"
- DYSTOPIA-tape
- ORIGINAL SINS-CD/D.V.C.-Molecular Shadow-CD
- V/A-Peaceville Vol 4-CD
- OD JUTRA-tape/SUGAR SHOCK-45
- CROCODILE SKINK/NO SECURITY-split EP
- C.F.U.D.L.-Live Bootleg-EP
- FEAR OF GOD-Konservan-EP
- MELVINS-Lysol-LP/XTC-Nonsuch-CD
- PAM DAWBER-Get Lucky-LP

LALI DONOVAN

- JAWBREAKER-Bivouac-LP
- ROCKET FROM THE CRYPT-Circa Now!-LP
- SLUDGEWORTH-Brightside-EP
- JOHNNY PEEBUCKS & SWINGIN' UDDERS-10"
- SEAWEED-Measure-45
- Aphabet Threat-zine
- GRIMACE-CD
- SIXTEEN TONS-45
- HANSON BROTHERS-Gross Misconduct-LP
- Crunchface-zine

KARIN GEMBUS

- JAWBREAKER-Bivouac-LP
- STRAWMAN-LP
- GLOO GIRLS-EP
- MUMMIES-Planet Of The Apes-EP
- TIT WRENCH-Everyone Knows...12"
- V/A-The Mission District-box set
- VINE-Sun Kiss-EP
- DIESEL-live
- CAMPAIGN-live
- Susan Faludi-Backlash: Undeclared War VS Women-book

WALTER GLASER

- JAWBREAKER-Bivouac-LP
- ROCKET FROM THE CRYPT-Circa Now!-LP
- THROWING MUSES-live
- FLAMING LIPS-live
- SUGAR-A Good Idea-45
- V/A-Mission District-box
- VELOCITY GIRL-Crazy Town-45
- BEASTIE BOYS-live
- Generation X-book (not the band!)
- MULE-In Hell-45

MICHELLE HAUNOLD

- WRETCHED ONES-Sideburns & Beer-EP
- HANSON BROS-LP/SENZA BENZA-LP
- PROFESSIONALS-LP/NIGHT KINGS-Bum-45
- BUM-Debbie Speak-EP/STRAWMAN-LP
- PENNYWISE-Wild Card-EP
- DIZBUSTER-Carnal Action-EP
- RHYTHM COLLISION-333xUp& Down-EP
- PANSY DIVISION-Fem In Black Leather-EP
- JACKKNIFE-My Girlfriend's Back-45
- DEVIATORS-Seeing Double-EP

MICK KRASH

- CANDLE-live
- CURRENT-EP
- JAWBREAKER-Bivouac-LP
- STRAWMAN-LP
- TILT-EP
- SUGAR-A Good Idea-45
- ROCKET FROM THE CRYPT-Circa Now-LP
- FILLER-Touched-EP
- VINE-EP
- V/A-From Fire To Rust-EP

MIKE LAVELLA

- NOFX-White Trash-LP/NIGHTKINGS-Bum-45
- PHANTOM SURFERS-Big Screen Spectaculars-LP
- TRASHWOMEN-EP/FASTBACKS-They Don't Care-45
- JACKKNIFE-My Girlfriend's Back-45 & SF Beauty-2xEP
- MONO MEN-I'm Hangin'-45
- JAWBREAKER-Bivouac-LP/Mummies-You Gotta Fight-45
- ROCKET FROM THE CRYPT-Circa Now!-LP
- FUNKADELIC-Music For Your Mother-2xLP
- COWS-Plowed-45
- MELVINS-Lysol-LP

TIMOJHEN MARK

- GRIMACE-CD
- ROCKET FROM THE CRYPT-Circa Now!-LP
- ROT-Intense Noise Core-CD
- SUBURBS-Too Much Paranoia-EP
- Lali Donovan's crazy scenario record reviews
- MELVINS-Lysol-LP
- SATKYNUKKE-Sokean Laula-EP
- SCREAMING BODHISATTVA DRUG JUNKY-CD
- Sean Linwood's poetic record reviews
- Why doesn't anybody put out good records anymore....

SMELLY MUSTAFA

- MUDWIMMIN-Skiz-CD
- WHEELCHAIR MOTHERFUCKERS-Gerry Louis-EP
- VENISON-6 Points Of Light-CD
- HAMMERHEAD-Apocalypse Is Near-EP
- WRETCHED ONES-Sideburns & Beer-EP
- ACID PIGS-Come To My Room-45
- COWS-Plowed-45
- JANITOR JOE-Bullethead-45
- DIESEL HEAD-live
- I can't count to ten

NEIL NORDSTROM

- ROSE ROSE-Deaden The Nerve Pt 2-CD
- MULTIPLEX-World-CD
- FEAR OF GOD-Konserven-EP
- GRIEF-Dismal-12"
- C.F.U.D.L.-Live Bootleg-EP
- SAIRAAT MIELET-Tippa Tappa-EP
- CROCODILE SKINK/NO SECURITY-split EP
- MELVINS-Lysol-LP
- MAN IS THE BASTARD/UND-split EP
- BARBACK-Skullgrave-EP

BRUCE ROEHRS

- WRETCHED ONES-Sideburns-EP
- JACKKNIFE-My Girlfriend's Back-45
- KILLRAYS-The Prisoner-EP
- BLANKS '77-Bastards-EP
- ROCKET FROM THE CRYPT-Circa Now!-LP
- RHYTHM COLLISION-333xUp & Down-EP
- MONO MEN-I'm Hangin'-45
- BUM-Debbie Speak-45
- HANSON BROTHERS-Gross Misconduct-LP
- DIZBUSTERS-Carnal Action-45

JON VON

- GOOBER PATROL-Dutch Ovens-LP
- JAWBREAKER-Bivouac-LP
- HANSON BROTHERS-Gross Misconduct-LP
- BUM-Debbie Speak-45
- THE BROOD-I'll Come Again-45
- TRASHWOMEN-Lust-EP
- SEMINAL RATS-Le Grande Bouffe-45
- DUMMIES-EP
- TILT-EP
- MONO MEN-I'm Hangin'-45

TIM YOHANNAN

- RHYTHM COLLISION-333xUp & Down-EP
- HANSON BROTHERS-Gross Misconduct-LP
- MUMMIES-You Must Fight To Live...EP
- MONO MEN-I'm Hangin'-45
- PROFESSIONALS-All The Way-LP
- KILLRAYS-The Prisoner-EP/NIGHT KINGS-Bum-45
- BRAINLESS SOCIETY-Horible Visions-EP
- DEAD LAZLO'S PLACE-For Sale-EP
- URGENT FURY-Demos '84-'86-10"
- GITS-Frenching The Bully-LP

BLACKLIST MAILORDER

475 Valencia St, S.F., CA 94103 (415)255-0388

For a complete catalog, send $1 in USA and $2 overseas. Blacklist mailorder is a not for profit, volunteer run, mailorder operation. If you're interested in volunteering, give us a call or drop by. Please send promos for consideration.

Artist	Title	Format/Country	Price	Label
Alice Donut	Mule	CD	7.80	Alt. Tent.
Amenity	Breathe	7"	2.60	Scorch
Amygdala	Strap on Coleslaw	7"	2.30	Suburban V
Angels of Epistemology	Fruit	Cass/CD	8.05/10.30	Merge
Assuck	State to State	7"EP	3.15	SOA
Autoclave	Autoclave	7"	2.65	K/Dischord
Bad Genes	Rock the Boat	7"	2.40	Ripe
Big Black	Atomizer	LP	7.75	Touch & Go
Big Black	Bulldozer	12"EP	5.50	Touch & Go
Big Black	Hammer Party	CD	10.05	Touch & Go
Big Black	Headache	12"EP	5.60	Touch & Go
Big Black	Il Duce	7"	2.50	Touch & Go
Big Black	Lungs	12"EP	5.50	Touch & Go
Big Black	Racer X	12"EP	5.50	Touch & Go
Big Black	Rich Man's Eight Track	CD	10.05	Touch & Go
Blanks 77	Destroy Yer Generation	7"EP	2.90	Headache
Bloodhound Gang/Jabberjaw		7"EP	2.30	THD
Bomb Pop	75¢	9" flexi	2.50	Truant
Bricks	Microphone/ Box of Dirt	Cass/CD	8.05/10.30	Merge
Chumbawamba	Behave (UK)	12"/CDsingle	5.25/6.85	Agit Prop
Coffin Break	Thirteen	LP/CD	6.10/10.10	Epitaph
Cop Shoot Cop	Consumer Revolt	LP/CD	8.10/10.80	Big Cat
Cows	Plowed	7"	3.00	Am Rep
Crass	Christ the Album	2xCD (UK)	11.70	Crass
Crass	Fending of the 5000	CD	6.85	Crass
Crucifucks	Our Will Be Done	CD	7.80	Alt. Tent.
Culture Fire	Release	7"EP	2.30	One Hour
Current	Current	7"EP	2.60	Council
Dirt	Sahara of the Bozart	CD	8.60	Worrybird
DOA	13 Flavors of Doom	LP/CD	5.60/7.80	Alt. Tent.
Dogma Mundista	Cloudy Grey Skies	7"	2.60	Dogma Mur
Drip Tank	Slake	LP/CD	5.85/9.85	Topsy
Dummies	Dummies	7"EP	2.60	
Elephant	Yeah/Same Thing	7"	2.35	Resin
Empirismo	Esto es Siempre	7"EP	2.60	Estajanovis
Ex	Aural Guerrilla	Cass. (Holland)	2.85	Homestead
Fastbacks	They Don't Care	7"	2.60	Popllama
Flop	Drugs/Action	7"	2.60	Dashboard
Freeze	Five Way Fury	LP/CD	7.60/10.30	Lost & Four
Fresh American Lamb	Swallow It Whole	7"	2.35	Star Fuck
Fumes	Tossin' Plates & Forks	7"EP	2.30	Empty
Goober Patrol	Dutch Ovens	LP (UK)	7.55	Lost & Four
Hanson Brothers	Gross Misconduct	LP+7"/CD	5.60/7.80	Alt. Tent.
Headcoats	I Can Destroy All...	7" (UK)	3.60	Munster
Heresy	Voice Your Opinion	LP/CD	7.55/10.25	Lost & Four
Hijos de Nadie	El Puto Sistema	7"EP (Puerto Rico)	2.60	Computer C
Hurl	Trunip	7"	2.60	Pop Bus
Jackknife	S.F. Beauty Queen	2x7"	3.90	SFTRI
Jackknife	She's Groovy	12"EP	4.55	Imp
Janitor Joe	Bullethead	7" Picture Disc	4.35	Am Rep
Jawbreaker	Bivouac	LP, Cass/CD	5.95/9.85	Tupelo
Jones Very	New Life For Lies	LP/CD	5.60/8.15	Jade Tree
Judge	No Apologies	LP/CD	7.50/9.80	Lost & Four
Leatherface	Fill Your Boots	CD (UK)	7.50	Roughneck
Less Miserables	Demo	Cass.	1.65	
Melvins	Melvins	LP,Cass/CD	5.55/9.75	Boner
Moderat Likvidation	Moderat Likvidation	7"EP (Sweden)	3.00	Dolores
Mousetrap	Train/Wired	7"	2.30	1 Hour
Mummies	...Planet of the Apes	7"	2.60	SFTRI
Mustard Plug	Skapocalypse Now!	Cass.	5.85	Dashiki Clo
NOFX	White Trash, 2 Heebs...	LP,Cass/CD	6.10/10.10	Epitaph
Northern Bushmen	Biggest Player	7"	2.60	Pop Bus
Pachinko	Pachinko	7"EP	2.60	Bovine
Pansy Division	Fem in a ...	7"	1.95	Lookout
Paolino Paperino Band	Fetta	12"EP (Italy)	7.00	Break Even
Pop Defect	Punch Drunk	LP/CD	5.60/7.80	Flipside
Ripcord	More Songs About...	CD	10.10	Weasel
Rocket From...Crypt	Circa, Now!	LP/CD	6.45/10.00	Headhunter
Schleprock	Gotta Get Out	7"	2.50	Schleprock
Sairait Mielet	Tippa Tappa	7"EP (Finland)	2.35	HCR
Shudder to Think	Hit Liquor	7"	2.90	Dischord
Sixteen	16	2x7"	3.90	Reverb
Slap of Reality	3 Lefts Make a Right	LP/CD	5.85/9.25	Headhunter
Soulfish	Soulfish	7"EP	3.25	Ghost Town
Steel Wool	Broom Sauce	7"	2.30	Empty
Strawman	Strawman	LP/CD	5.60/7.80	Allied
Tilt	Tilt	7"EP	1.95	Lookout
Tube Bar	Deluxe	CD	9.45	Teen Beat
V/A	'A' Sides - Crass Label	Cass/CD (UK)	7.80/8.80	Crass
V/A	Four Two Pudding	CD	6.50	Very Small
V/A	Love & Napalm	VHS	11.85	Trance
V/A	Regress No Way	7"EP (Belgium)	3.00	Wharehouse
Weston	Thursdaytown 1981	7"EP	2.60	Mammy
Wretched Ones	Sideburns & Beer	7"EP	2.90	Headache
Zipgun	8 Track Player	LP/CD	5.60/7.80	Empty
PRINTED MATTER	(In U.S...16oz. = 1lb.; 1 lb. = $1.05, .43¢ ea. additional lb.)			
Alphabet Threat	(the letter 'A')	print	.15	2 oz.
Another Pair of Shoes	#10	print	1.20	2 oz.
Blowing Chunx	#4 or #5	print	(each) .50	2 oz.
Burns, Danny	Poll Tax Rebellion	Book (UK)	3.60	13 oz.
Charette's Eye View	#6	print	1.20	2 oz.
Cometbus	#29	print	.75	3 oz.
Crunchface	#12	print	.90	2 oz.
Frighten the Horses	#10 (18 yrs. or older)	print	3.25	6 oz.
No Longer a FANzine	#2	print	1.15	6 oz.
Pirate Radio Directory	1992 Edition	print	9.60	8 oz.
Profane Existence	#17	print	.65	3 oz.
Riot Zine	#5	print (UK)	1.00	2 oz.
Storm Warning	#23	print	1.85	3 oz.

POSTAL RATES-RECORDS & TAPES

We mail your order via 'special fourth class' rate in the U.S.; 'A.O. small packet' rate to Canada, Mexico and up to four pounds overseas. We will send large overseas packages 'surface parcel post', or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternative choices or specify refund or credit. California residents please add 8.25% sales tax. Please note that cassettes are the same weight as 7"s and compact discs are the same weight as 12" or LPs.

	USA	Can Mex	West Hemis	Europe	Asia/ Africa	Pac Rim	Sur-face
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

924GILMAN

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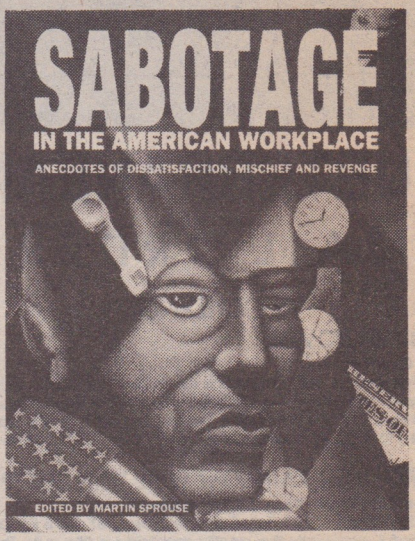

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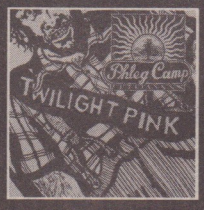

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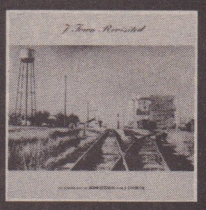

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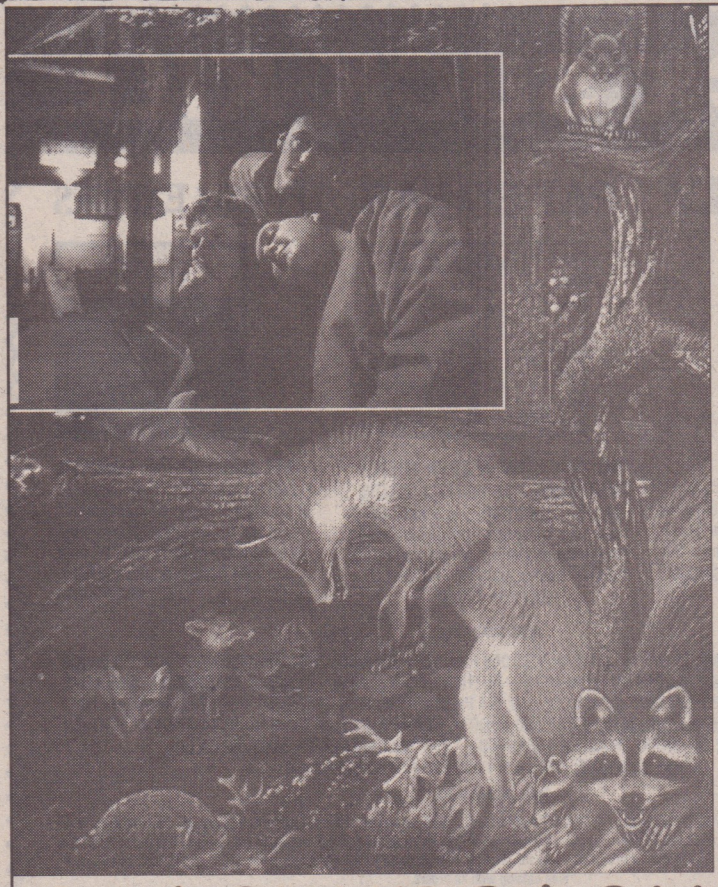

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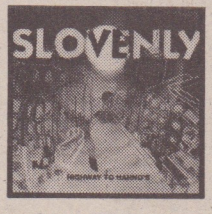

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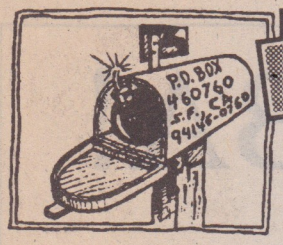


Dear MRR, and readers, my own humble views and comments on some of the issues raised in MRR 112.

1) "Nirvanafication et. al" I may have missed it, but all the letters etc....on this subject so far seem to have been concerned with the financial and sell-out aspects. I'd like to throw in another aspect; big labels are controlled by multi-nationals who not only have less interest in true innovative music than Tipper Gore, but also have their fingers in some very dirty pies, e.g. Third World exploitation, nuclear power, mining, environmental pollution. Take, for example, EMI Records: they are a part of the Thorn Emi Corporation, one of the biggest armaments manufacturers in the world. So to all those bands who have shafted the latest rebellious trend (be it Punk, Hippy whatever) in order to climb to the greater glories of pop superstardom - next time you play a stadium in front of your adoring masses, think of the death, disease and misery that you, however indirectly, have contributed to.

2) The Grand letter: If you did supposedly live the life you eloquently described in your letter, then how the fuck can you blithely state "Most homeless people have chosen their own fate"? That's complete bullshit. Let me give you a brief rundown of what it's like in my homeland. At the age of 16 you have two options: further education, or work. It doesn't matter that there is no work to be had, or that the majority of 'further education' is akin to slave labour. If you don't do one or the other, then you don't get any money. Then couple this with an abusive home situation. You're getting shit--physical, mental, sexual--from one, or both of your parents. So one day you either say "enough, I'm outta here", or you getted kicked out (over the top? No. This happens, and too fuckin often). So you've now got a fragile teenager, out on the streets with no money, or means of getting any. So you look for somewhere to live, but with no money, you can't pay a deposit on anywhere. So you go to the social security. They deliver a second kick in the teeth by saying that because you haven't got an address, you can't get money by signing on. You hit catch 22. No money, no home - through no fault of your own. Okay, it probably is possible to get yourself out of this situation, but it is equally easy to get even deeper into the situation and a lot of the seriously bad shit that goes with it. Get real Grand, and FACE IT. Not everyone has the means to help themselves. I may be wrong, but it sounds as though you must have had the means. I'm glad you did - I wouldn't consign anyone to that life - I've skimmed the surface mvself, and it's not fun, hip or cool.

3 Jeff Bale. Punk family Tree: Rhythm and Blues-60"s bands like the Who (check out *My Generation* LP), Stooges/Garage, New York Dolls, Sex Pistols and on to the present day. I agree with what vou say about many younger Punks being 'clueless'. If you pointed that list at someone who only had knowledge of the latest 'Punk' single, they'd laugh. Punk has got a longer heritage than virtually any other form of music - coupled with such a tremendous diversity. My own personal tastes include Lard, Who, Crass, Melvins, Consolidated, NoMeansNo - the list is growing everyday. They're all 'Punk' in their way - yet so much good stuff is being forgotten or overlooked in favour of the latest "Punk" single. Don't get me wrong, I'm against regression - but it sure is good to look to your roots every once in a while.

4) Jeff Bale (again). Your list of 'un-punk' records was great. I'm an anarcho-vegan-punk who can still remember when punk was about offending people. Those who say otherwise obviously can't remember (or are too young) the stagnating shit of the Seventies music scene. I can, and I'm glad that the Pistols sang "Bodies". It was the most exciting thing in music since Pete Townsend trashed his guitar on stage when it was new and original - (certain bands take note).

On to the present day, and I'm glad that I've got a sense of humour too. 'Cos that means that I can appreciate the humour behind Sloppy Seconds, the Dwarves, as well as the humour behind the Butthole Surfers, Lard, Biafra et al. I think in the end, it ties into some of what Mykel Board was talking about in his column (same issue). I'd like to add this; we live in such brain-softening worlds these days, that most of the time you can only get people to sit up and listen by offending them. And, childish as it may seem, it is fun to piss people off sometimes - it helps jog them out of their complacency. (If Grand's letter was a clever example of this, then I admit falling for it hook, line and sinker).

5) Larry. I'd like to pick up on the point you seem to be making that American society is worse off now, thanks to all the protests etc...I'm not neccesarily disagreeing with you, but look to other things also. Since the Nazi death camps, the human race's capacity to be shocked and revolted has dwindled steadily. Now, everyday, we are bombarded by images - on TV, cinema screens, the press - of such death and destruction, that we become used to it. Thanks to the media, we are used to seeing death and pain, are therefore able to distance ourselves from it, become cold to it. The number of people that have a television has risen steadily in the past 25 years, so that now, virtually everyone has at least one TV set. Perhaps this is also a reason for the state of America (and Britain) today.

Well, that's it, apart from a few thanks. Thanks to Andy of Stumpy/Playground Productions (buy their stuff it's great (1324 Bobwhite Ave/ Sunnyvale, CA 94087). Also, thanks to Mike at Amnesty (a great animal rights 'zine (P0 Box 25144/ Washington, DC 25144). Thanks to Jamie in Manchester CT. You've all got stuff in the post. Thanks to Mike in Tustin for all the stuff you sent me. Thanks to Vickie - I love you. And thanks to MRR and readers for giving me the chance to rant and let off some steam. Please write with your comments and unwanted tapes/cash/drugs:
Neil/ Flat 4, 343 Woodborough Road/ Nottingham/ England

Oh Dear Larry,

I don't usually answer or respond to crap like yours (MRR #112), but this one really made me wonder...as the whole issue of MRR, mainly the letters and the columns. Anyway, this concerns you...or any white middle class liberals...I mean everyone out here isn't like you were—and obviously still are. People out here are fighting for themselves and their loved ones against bent police forces, racists and fascists and capitalist policies. Out here means whatever you make it mean...not just U.S. or Europe. Not so difficult to see why you don't understand. About your glorious "democratic" history of the U.S.A.. Well, I reckon you should try Noam Chomsky instead of *Time* magazine, which you should be contributing to...and you would find some real information about scumbags like Kennedy, Carter, etc. You legitimize the exploiting policies of your bloody corporations which run your country, no matter who is the fuckin' puppet in the White House. For your little mind: U.S. corporations run the bloody world for their own benefit. I don't know what I'm raving about? I could quote you: "I have about as much respect for your so-called opinion as..."

Patronize your own kind. We have a right to fight back, by all means necessary.

Please don't drag the rest of us down with you...ever heard of East Timor, you fucker? That happened mostly under Democratic presidency... Ever wonder why really U.S. is such a mess? Surely you lot have got governments you have voted for and deserved, but why let the innocent suffer—not just there, but all around the world?
Yours, with love and Molotov cocktail,
Jussi

P.S. Your so-called "awareness of history" looks so pathetic from here...poor sod. You need a new Roosevelt to sucker you, I think...Good ol' 30's...eh...wonder what it was like to belong to the organized left around those times and before—with all the police, Pinkerton men and intelligence agencies taking care of your welfare and health...

And please leave anarchism out from your writings—seems quite clear that such concepts go beyond your capacity of comprehension and emotional level as well...

P.S. 2...if you consider this worthy of publishing in the letters section; go ahead, but I have doubts about all these letters with people slagging each other off in public within 'our scene.' Well its ours, isn't it. Never trust a hippie—or what do you reckon?

Helge, MRR, etc. -

Helge's letter to me in No. 113 caught my attention and it's important that I respond to it, mostly because it contains the kind of arrogant crap that European punks have been forcing down our throats for too long.

First, taking the quote, "The vast majority of Germans are racist, elitist pigs" out of context is sleazy (Ace Backwords did it too). What I said was, "The general consensus among people on both sides of the fence (referring to both the racists as well as those I saw interviewed who were opposed to racial violence) is that the vast majority of Germans are racist, elitist pigs." i.e. The racist groups claim they have massive support from the people. The anti-racists I saw interviewed admitted that that is true. Furthermore, in the report I saw, the German reporter claimed that a large number of well-off Germans were involved in the racist nonsense, not just poor, displaced East Germans as Helge claimed.

My only crime was that I got my news from a small number of sources. What really upset me though, was that the media (both German and U.S.) did NOT report on the racial violence until this undercover guy made his report public, even though people saw it going on all over the place. The German government, at the time of the report, had refused to even discuss it, much less DO anything about it.

Helge asks us, "Did you ever think that we Europeans are the ones who are keeping American bands together... Most of the US bands wouldn't be able to make a full length US tour, but for a lot of bands it's way easier to tour Germany."

Helge is whacked. Wherever the fuck he (sorry, I don't know if Helge is a male or female so I'm going with the shorter of the two) got the idea that Europeans keep American bands together, I don't know. That's the kind of self-righteous, arrogant shit I'm talking about. My band has never been to Europe and we've done great. Frankly, Helge, two of the big reasons US bands go to Europe so often are A. They're too lousy to get gigs here and B. They're promised lots and lots of money; the assumption seems to be that Europeans will pay to see American bands no matter how crummy they are. If you buy horseshit, there'll always be plenty of people to sell it to you.

In fact, your hero Vic Bondi will not play an American gig with Articles Of Faith. Is there anyone who dealt with them on their European tour who ever got an indication that they were doing the gigs for any reason other than the money?

As far as your invitation for us to come to Europe, along with your thinly veiled threat, I say fuck you and fuck Europe. Here's why: Ever since we started talking about going to Europe, all we've heard about from "over there" is money, money, money. "You have to do at least three weeks in Germany, cause that's where the money is." "Oh, you're not sure if you want to go? Come on! The *money's* so good!!!" Look, I like money. Me and money have a weird relationship, we never seem to be in the same place at the same time, and I'd love to change that. But you wanna know something? I don't want to go to Europe for the money. I want to go so I can see the Tower of Pisa and the Vatican, so I can have tea and crumpets while I'm looking at Big Ben, so I can learn how to say, "Blow it out your bunghole" in German.

I do not want to be somebody's TV for the night. I do not want to get harassed for playing thirty minute sets. I do not, more than anything, want to listen to boneheads like you tell me how fucked up my country is. I know it, I live here!

As far as our "colored folks getting treated like shit" here, it's true. But check it out: a day doesn't go by when you don't see a condemnation of racism, prejudice, slavery, etc. on the TV. I wonder how often the Germans reflect on the Holocaust. Is this big on German TV? Do you have a lot of shows or movies dealing with the fact that your country was not so long ago in the business of systematically exterminating Jews?

I'll tell you, if I was a German, I'd be horrified by the sight of a swastika. It doesn't seem like many Germans are. Am I wrong? I really don't know what the political bent of your media is - here in America, the people who make movies and TV shows are liberals. Felix "Chicken Little" Havoc from Profane Existence will probably disagree, but your average American wouldn't.

Listen, judging from what I know about German politics (not much), you presently have the conservative party ruling your government. They're not really similar to our conservatives, because our George and Dan will sacrifice the good of the country in order to make a few bucks for their buddies. Apparently, the German government is more nationalistic. If this is true, maybe that has helped to foster an anti-immigrant sentiment. You know better than I, but it seems all you can do is tell me that the violence against foreigners, while not justifiable, is understandable.

Well sure, and redneck violence against blacks is understandable too, if you look at it from their point of view. After all, they see blacks getting better jobs than them because of affirmative action. Well, so what? Why are America's rednecks evil and Germany's racists are "understandable"? I'll tell you why. Because you, and any other punks in your country who don't think twice about stereotyping Americans, are snobs. You hold a double standard. You wanna talk shit about America? Fuck, put me first in line. There are plenty of things about this country that suck. But why are we not allowed to criticize Germans? Why can you remind us about slavery and we're supposed to bow our heads in shame, while if we mention the Holocaust to you, we're jerks?

I'm glad to hear that you ran the nazis out of town. If you've lived in Chicago for six years, you must know that the same thing happened here. And when they made an encore appearance last summer, they promptly got the piss kicked out of them again.

That's good, but I guess in your country, I wouldn't be allowed to make that connection between us. We're still just typical American pigs.

You wrote in your letter "Dare to make fun of us as we are dumb enough to shovel money in your pockets... I'm sure you won't dare otherwise... anyway, other bands felt how it is when they got fed up with some American loud mouths." Well, this audience of one says, "Dare to make fun of us Americans and nothing will happen, because we are not a bunch of humorless, violent crybabies." I highly doubt if most German punks think like you, Helge. If they do, German punk shows must be about as much fun as an NRA meeting. Furthermore, I WILL make fun of you. You're ugly and your mother dresses you funny - so come on, punch me, ya little shit. (Is it true that our weird American humor gets lost in the translation? If so, allow me to explain that the previous line was what we call sarcasm).

Frankly I don't need an asshole like you to educate me. If someone in Germany is interested in explaining the situation to me, I'll listen. But don't treat me like I'm retarded just because I'm American. Have the intelligence to not pull that arrogant, talk-down-to-the-culturally-inferior-American shit. That might have worked five years ago, but I don't think anybody's impressed with your snob act anymore.

Anyway, I can't go to Europe: I'm sure the American flags plastered on my guitar would be considered more than sufficient cause for the reactionaries to beat me to a bloody pulp. We don't have socialized medicine here, you see. Hip Hip Hooray For The USA -
Ben Weasel

Dear MRR:
Although I am not familiar with the apparent argument between columnist Mykel Board and Eric Wilson, I would like to set the record straight regarding some comments made by the latter in his letter in issue #113. In this letter, Nr. Wilson berates Mykel for his apparent ignorance regarding the history of Nazi Germany.

Mr. Wilson stated that "the Nazis never did win a majority of the vote in a free election", and maintained that the Nazi regime was not majority rule. It is he who is dead wrong!

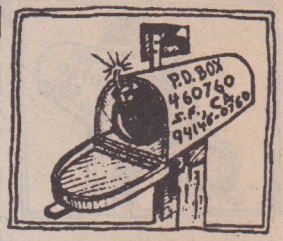
If Mr. Wilson disputes Mykel's use of the word 'majority', then let him consider this passage: *"Hitler's extreme nationalism, which had helped him gain power, continued to appeal to Germans after 1933. Ever since the wars against Napoleon, many Germans believed in a special mission for a superior German nation... Thus, when Hitler went from one foreign triumph to another and a great German empire seemed within reach, the majority of the population was delighted and praised the Fuehrer's actions."* (from *A History of Western Society Since 1400*, 4th ed., by McKay, Hill, and Buckler)

Or if the emphasis is on 'election': *"On the eve of the polling, November 11, the venerable Hindenburg [President of the Republic] added his support [of Hitler] in a broadcast of the nation... The response of the German people...was almost unanimous. Some 96 per cent of the registered voters cast their ballots and 95 per cent of these approved Germany's withdrawal from Geneva. The vote...for the Reichstag [a body of freely elected representatives that is similar to a Parliament] was 92 per cent. Even at the Dachau concentration camp 2,154 out of 2,242 inmates voted for the government which had incarcerated them!...The election, whose count was at least honest, was a staggering victory for Adolf Hitler. There was no doubt that...he had the overwhelming support of the German people"* (from *The Rise and Fall of the Third Reich*, by William L. Shirer)

Thus, it is Eric Wilson, and not Mykel Board, who does not know what he is talking about. However, I must add that Mr. Wilson should not take offense at Mykel's branding of him as "anti-American." What's wrong with being anti-American? Personally, I have very strong leanings in this direction. (Quite frankly, this country sucks, and, yes, I'm getting out in a few years. My ancestral home, Ireland, calls...) Aside from that, Mykel's column is perhaps the best in MRR (rivaled only by Rockin' Jeff Bale, and, on the occasional good month, Ben Weasel). Keep it up.

Off the topic, I would like to quickly comment on Steve Beaumont's column in the same issue. I see nothing wrong with "white pride" folk who wish to preserve and protect their heritage. You seem to condemn them (by labeling them 'nazis', as if that is a bad thing) because they "must go to great extremes to protect their culture". In this age of instant communication, the formation of a "world culture" is inevitable. I will not go into great depth on that, but I suggest you look up Paul Harrison's essay *The Westernization of the World* (found, for one, in Carol Verburg's book *Ourselves Among Others: Cross-cultural Readings for Writers*, 2nd ed.). It will take extreme measures to preserve the rich heritage of the white race. Don't get me wrong- I am far from being the racist you would have me appear to be. The cultures of Africa, Asia, and all other regions of the world should similarly be cherished and untainted by the blending of today's society I can empathize with the recent events in Germany that caused so much furor (pardon the pun) in America.

Mr. Beaumont, I believe it is you who needs to wake up. Many of us "assholes" who use "white culture bullshit" to "cover our asses" do indeed listen to the "appropriate music". Ever heard of The Wolfe Tones, The Irish Rovers, or James Galway and the Chieftains? Probably not, but to me, they are a staple of my music tastes. Is that "appropriate" enough for you?



Where punk rock originates is irrelevant (as if we didn't know where already). Who ever said that people had to confine themselves to one form of music, anyway? Apparently Mr. Beaumont seems to find conflict in the fact that I can listen to both punk rock and Celtic music. If it were up to him, I guess I would only be allowed to listen to the latter, because of my pride in my heritage. Oom pa fucking pa indeed!

Get your head out of your ass, Mr. Beaumont, and try to look at things with open eyes, and not with the blinding prejudice that you so clearly display in your column. You are just like the racists you condemn- making rash judgments based on ignorance.

That brings this letter to a close. Any comments can be directed to: Jay Kirkman, Eire National Front/ 48 Fox Run Rd/. Fairfield, CT. 06430

PS Mykel: your column in issue #112 was the work of pure genius, and I found it immensely entertaining, if a bit pedantic.

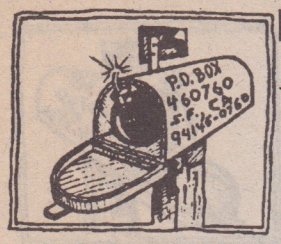
PS 2 Steve: What was the name of that Celtic-influenced band from Vancouver? Do you know where they can be reached? Thanks!!

Jay,

I'm not going to get into your beef with Steve, but I sit agape wondering how anybody can be proud of any so-called "culture" on this planet. I don't know of any reason to be proud of a history of ignorance, brutality, and superstition--which is how I view all existing cultures. Like pride in race, it's just another nail in the coffin. Fuck it....Tim

Dear Maximum Rock N Roll,
I am writing this letter in response to the column written by Sam McPheeters over the summer about the European tour his band Born Against had been on in March-April 1992. There are two major contentions I have with the article. They are not of earth shattering importance, but I do think they need clarifying in order for people to better understand where Sam is coming from.

First, it was my impression that, after reading the column, the average person who was not very close to Sam would believe that Sam and Born Against went to Europe totally innocent and ignorant to what Sam describes as the downfalls of their tour. On the contrary, Sam and all of Born Against had discussed all of these pitfalls, (e.g. playing long sets, getting paid well, certain bands taking advantage of a European tour, etc...), with myself, and at least two members of my band many months before they left. It seemed rather misleading to myself, and many people who know Sam and Born Against that the tone of the letter was one of, "We had no idea this was going to happen." Born Against knew what they were getting into. They knew about the encores, something I don't approve of, but can realistically relate to. Sam, suppose a European band that you liked a lot, like Raw Power or B.G.K., came to N.Y. and played only four songs, or played all instrumental. Wouldn't you want them to play more? Before you answer that, take into consideration that you know you will probably never see them again. They knew about the bands making thousands of dollars, in fact they made a few themselves, and last but not least they knew about the U.S. Hardcore boom that has led to a form of cultural exploitation--something that cannot be blamed upon the European hardcore community. Sure, most Europeans are not as up to date on



the most recent U.S. punk/hardcore bands, but then again I defy Sam, and most people involved in the U.S. punk/hardcore scene, myself included, to name the most recent European record by a European band that they have bought, or better yet mail ordered. This leads to my second problem with Sam's column.

It has, in recent times, discouraged me to find out that most Americans hold the same opinion of non-U.S. punk/hardcore music, that is: "It's third generation (*Insert U.S. band name here*)". Sam I believe your column, whether unintentional or not, reinforces this fallacy. Your column would, if I was not a European hardcore enthusiast, make me think twice about buying or listening to a European record or band. Believe me I am not accusing the MRR readership of being shallow minded Sam McPheeters followers, but the column paints an overall negative view of European bands, people, and music. Sam failed to tell you about all of the bands that Born Against played with that are worth mentioning, like Nations On Fire, Leatherface, Intricate, Downfall, Feeding The Fire etc... all bands, that can give most American bands, including Born Against, a run for their money. I would like to see as many European bands touring the U.S., as there are U.S. bands touring Europe, and I'm sure you would too Sam, but I think your column has set back any progress that has been made in this direction. Thank You for your time, I hope this generates further responses.

Charles Maggio/ 305 Haywood Dr./ Paramus, NJ 07652

P.S. Sam, the guy you talked about from Poland that worked in a coal mine for four years to stay out of the army. His name is Stan, and as of my last correspondence with him he has been waiting to hear from you since you got back from Europe, some six or seven months ago. I wonder if he really touched you the way you lead me to believe?

Joe Donohoe,

You reviewed my fanzine in November's issue and I just received it I would like to say a few things regarding the review you gave my zine *Masochistic Submission.*

Perhaps I should have been more clear in my introduction that I did not necessarily agree with the articles I published. The article you refer to several times is a leaflet called Men & Rape (on whatever) produced by a British organization called M.A.S.S.—Men Against Sexist Shit. I agreed to print it because it represented a radical MALE view (I did not write it—a group of men did). I had arguments with them regarding the "all men are potential rapists" quote, but they seemed to think it was appropriate. If you had read my editorial you'd have seen my personal views on the topic—which deplore the use of "feminist double standards" if you know what I mean.

My zine is always a compilation of many different viewpoints. I don't support sexism whether it be against men or women. Please read my zine again with this in mind. Yours sincerely

Karyn, Masochistic Submission/ 8719 80 Ave/ Edmonton, AB/ T6C OT4/ Canada

Dear MRR,

I just recently admitted to myself that it was necessary to buy MRR in order to maintain some sort of punk/hardcore literacy. I now acknowledge that it is somewhat cool that there is an MRR out there, that it is an important resource, and maybe it isn't the arrogant dictator I once considered it to be. That aside, let me save past face and suggest that it is still important that the coordinators of this overgrown fanzine realize the power they hold and exercise some restraint in dictating what is "good" and "bad". This applies particularly to your review section, top tens, and other forms of "criticism". I'm not so sure why MRR has decided to appropriate this particular format from mainstream media, but you should consider that in that context "criticism" is synonymous with promotion.

A very specific example of this over-exercising of power, the effect of which was to set some sort of standardized viewpoint, was found in MRR #114. Tim, while you tried to be civil about it you were *way* fucking out of line when you abridged Bea-Hsiao Yu's letter with your comments. Feeling a little threatened by someone whose letter hit close to home? Don't you see that your response letter was a function of your privilege and power at MRR? Are we, the readers, too stupid to come to the same conclusion as you did Tim, without the prompting? Leave the letters forum as a forum- you have a column and if you think that this point is important enough to include then let's hear it in the next issue. Since I have directly addressed you Tim, feel free to respond in this space but give up the condescending psuedo-supportive backstabbing responses to letters that are addressed to the general readership and not to you.

Now let me explain why I felt the need to respond to your letter, Tim. It too hit a little close to home with me, and I'll admit my bias: I am in my last semester at a "prestigious" [oh please] college. For me, the sentiments expressed in Bea-Hsiao Yu's letter were very true. Yu brings up important issues for punkers who claim to be trying to "change things". I have a great amount of faith in what Yu terms "PC" means of changing things: forsaking as many material things as possible, adopting a non-destructive diet and refusing to consume products made by exploitative industries. But like Yu, I don't see this as the end of the line, and disassociating from these things doesn't merit a total separation from mainstream society. We can selectively support and reject aspects of the culture we are inevitably forced to reside in. Total separation is silence. I think Karin Gembus' right-fucking-on column concerning Riot Grrrl (also in MRR #114) is applicable to the broader spectrum of separation. When groups arbitrarily reject all conventions and standards, they alienate and marginalize others who are sympathetic if not empathetic, as Riot Grrrl has alienated pro-feminist men nationwide and, most ironically, the band Spitboy. When Riot Grrrl "boycotts" Spitboy, a band which typifies the goals of Riot Grrrl as I understand them, I have to wonder how relevant Riot Grrrl is to changing anything. So when punks choose to curl up into similarly tight little ball and reject all of mainstream culture, their power to effect any change is also blunted. Karin suggests that Riot Grrrl should keep the good (all-women meetings which lead to empowerment), get rid of the bad (anti-male measures like discriminatory door prices) and create new forms (co-ed discussion of sex roles). Hurrah! Now in the context of social change, let's do the same. Infiltration is an effective supplement to more mainstream punk gestures of disassociation and should not only be accepted but expected. Get real, Bea-Hsiao Yu is going to have greater influence (with a punk mentality) than a ton of separatist MRR columnists. Be willing to eat a little shit in order to have a real impact!

There are examples of people who have gone this route and haven't become "disillusioned, cynical, and finally part of the problem" as Tim suggests. Dave Stein, who used to do Combined Effort records, is in the process of accumulating sufficient power as a lawyer so that he can pursue important legal battles. The "enemy" as they are laid out on the pages of MRR have their own lawyers, so why shouldn't we? When Dave Stein wins animal rights litigation some time down the road, he will have had more impact on this cause than a thousand militant animal rights bombings. Poor Dave, now he has all this pressure on him! The point is that it is possible to infiltrate, and unless some more of us do so things can only get worse. Punk/hardcore at its best is a power on which we all draw for support. So take that empowerment where it really counts, to the people who oppose it. Like it or not, things happen from the top down.

So let's talk specifics, as Bea-Hsiao Yu did. College: it is not for everyone and it sure is fucked up in a multitude of ways. But I have seen the powermakers of tomorrow, my classmates, and I am scared. As Yu makes clear, plenty of punks are "smart" enough to be here both by the superficial standards of power-brokering colleges and by the true powers of intelligence they possess. Like Yu, my exposure to punk has allowed me to distinguish the valid things from the bullshit, and I dare say that my thinking has influenced people around me who might have otherwise gone on cluelessly. If you are in a separated society of punkness, who is left to convince? Let's get more of "us" everywhere. You don't have to compromise everything, you just have to suppress your ego long enough to carefully choose which forms of rebellion are really important to you. Selling out is an end, not a means. (And no, the ends don't justify the means. As I said, select which things are worth compromising on and which ones are absolute no-compromises)

These issues have played a big part in my coming around to MRR. I now realize how important it is for us to have such a publication for support, dialogue and empowerment. Our feelings about mainstream culture and our pain are shared by others; we are not alone. Riot Peoplllll! People like Yu and I have the strength to endure college with our dignity intact because of MRR and the culture it supports, and can spread this message to a broader audience. You know, address the real problems, "go for the whole enchilada" and other such pep rally type chants. I plan to go to medical school and be a pediatrician so that I can work towards providing safe, accessible health care for our children. I also plan, once I've survived the process, to say a big "fuck you" to the animal-exploiting biomedical research industries and call for a concentration on primary care. But for now, I will lay low. I will continue to eat vegan, refuse to participate in animal-exploiting science, and live my low-as-possible environmental impact life. But I will compromise by letting my hair grow a little longer so that admissions officers don't write me off. Being a doctor and helping people is more important to me than my hair style. Sorry.

So, I tried to be as concise as possible but I have a lot to say. Forgive me. This is a dual purpose letter, a thanks to MRR and a fuck you to MRR. I think that is a good thing. My final comment is also in reference to a letter in MRR #114 by MWD of San Francisco. I'm confused. The advice on preventing O.D.'s is nice but isn't the logical conclusion to not do heroin? His/her letter suggests that somehow heroin is an inevitable and even practical habit. Aside from the fact that heroin sales support the crack-importing drug conglomerates that poison American cities, I wonder why anyone would want to facilitate this suicidal habit. I have a great deal of compassion for junkies and wish everyone the power to give it up, but rather than take CPR classes, why not get your friends into rehab? I know rehab is expensive and difficult, so maybe that's no answer. Anyhow, that letter haunted me quite a bit...shall we say shook up my safe suburban college life? I'm still trying. All hail Karin and Yu! Thanks for the space,

Chris Jensen/ PO Box 1223/ Claremont, CA 91711

Dear Chris,

I agree that sometimes responding to people's letters can be unfair (the last word), or overkill, or deter others from responding to it. But I'm dumbstruck by your reaction to my response to Mr Yu. All I did was write 3 sentences, two of which wished him luck, and one of which pointed out the high failure rate of such an approach. You'll make a perfect lawyer! Tim

MRR,

My name is Simon Dysgenic, and I'm writing regarding the "Negative Response" advertisement in MRR #113. Negative Response is a racist and homophobic poser hardcore band. They are rela-

tively new, with guitarist Andre Gallant seemingly forming the band out of the ashes of his former band, the overtly racist Dominant Terrorain.

I first heard of NR through a friend in local Straight Edge band Chokehold. At the time, we were under the impression that they were a normal enough HC band, although my friend didn't seem too impressed by his limited phone conversations with Andre. Still, there was a shortage of bands in Toronto, and, since I needed openers for the shows I put on, I got Andre's number and contacted him.

I wasn't too impressed with Andre either. While claiming affiliation with the hardcore scene in general, and sXe specifically, he displayed a total lack of knowledge of the ideals and ethics behind both-- a real "Sick Of It All" type. Still, the band sounded harmless enough and the tape Andre played me on the phone was pretty good, so I told him that they could probably get onto one of our upcoming shows. He then told me that, "since I'd find out anyway", he was a former member of Dominant Terrorain. Hearing this, I said that whatever his views (he denied holding fascistic ideas), I wasn't going to put them on after all. During the course of the conversation, Andre denied writing Dominant's lyrics.

Some days later, I was at the Blunderhouse, recounting this to my friend Pat, when he remembered a letter he had recently read in issue #4 of Ottawa's *Silent* zine-- a letter apparently sent originally to Cliff Lam of now defunct anti-racist zine *Crossbreed*. The letter, a copy of which is included, details the twisted logic which brings Andre to doubt the Holocaust, claims that "Jewish people are the most racist people on the planet", alleges that Toronto zines are funded by "Jewish organizations" and speaks approvingly of the "white power salutes" that Dominant received at their last show. Essentially, he comes across as very bigoted, as well as misinformed and not particularly bright. Despite what he had told me, Andre also admits to writing most of Dominant's lyrics, which he describes as "positive edge hardcore songs". Apparently that includes the one about the "infamous Jew himself, Geraldo"! The letter ends with a Gorilla Biscuits quote. Duh.

After seeing the letter, which Russ XXX from Kitchener photocopied and distributed, we decided to check out NR's debut show (with a bunch of hopelessly cheeseball metal acts), and figure the rest out from there. The show featured KKK tapes, ultra-right wing songs, disgustingly sexist and misogynistic singalongs, seig heils, and a Confederate flag sticker on Andre's guitar-- something that he didn't seem to think was at all out of sync with his Youth of Today "Break Down The Walls" (!!!) shirt.

Some weeks later, Andre and a fellow thug were refused entry to the Econochrist/Slave State show, and shortly after, Andre called me up to angrily accuse me of writing anti-racist/anti-NR flyer and making up the original letter to make him look bad-- although the letter was sent at least a few months before I'd ever heard of this goof in the first place. And why did I want to make Andre look bad? Well, apparently I was offended by their anti-peace punk song-- kinda funny for a bald straight edger who reads Crunchface and votes Libertarian, huh?

Anyways, I informed Andre the Aryan Wonderboy that, while I didn't do the flyer, I fundamentally agreed with it, and that he was not fooling me by trying to pretend that he hadn't written the letter, and that his transparent claims of ignorance as to what *Crossbreed* was and what it represented didn't help. Andre contradicted himself countless times during our thirty minute or so conversation, voiced his opposition to race-mixing and feminism, and just generally embarrassed himself. Example: when I asked him about the Confederate flag on his guitar, Andre told me that it was to replace an MDC sticker that he had removed when he found out that "they were homosexuals". When I reminded him that he had already told a friend of mine that he had bought the guitar with the flag on it, our friend the rocket scientist replied that "Oh yeah, I did say that. That was pretty stupid, wasn't it?".

Andre is also very into name-dropping, especially if he feels his own silly little band will gain credibility by being associated with more reputable people. He claimed the support of local zine editor Adam Carr, presumably because Adam is a reasonably prominent local straight edger. I'm sure this would come as a great surprise to Adam, who is in the middle of a six month trip to Europe, but would not give the likes of Andre the time of day. Worst plagued by Andre's parasitic namedropping are Chokehold-- NR's classified in *Flipside* also offered copies of the Chokehold 7", although they don't have any, and were expressedly told *not* to say they did beforehand, when they asked Chokehold if they wanted to be mentioned in the ad.

There has been some tension of late between differing factions of the local HC scenes, and Andre thinks that he can exploit this schism for the benefit of himself and his pathetic crew of goose-stepping morons and hatemongering fourteen year old white trash skinheads; he couldn't be more wrong. We will all close ranks when confronted by scum like this. From the straightest edger to the crustiest peace punk, all in the southern Ontario punk scene have but one thing to say to Negative Response... fuck off and leave *our* scene alone. Never again....

Simon Dysgenic/ Ontario/ Canada

Dear MRR,

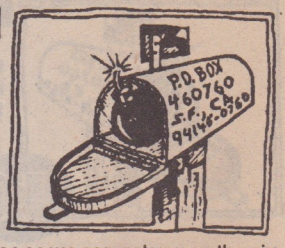
I just finished paging through most of the editorials in MRR #114 regarding voting and whether or not one should participate. I saw some good opinions getting tossed around your pages, not withstanding Mykel Board's. It scared me to read he almost voted for Bush. How come all balding Jews like my brother want Bush? Is there some kind of irony here?

Anyway, I also noticed a lot of redundancy in the editorials presented. The theme being we all should vote, we all should vote for Clinton, and the reasons were all the same. Both Larry and Ben nearly quoted each other verbatim! Is this editorial policy rearing its ugly head within your pages? Instead of intelligent discourse, I saw writing that was tantamount to propaganda. What's up?

It's now a week before the elections. I can't wait for it to be over, yet I'm excited about the whole thing. We actually have a chance at slowing the Republican plague. I can't remember being this giddy about an election! Unfortunately, a lot of people I know aren't voting. As the polls have Bush edging up on Clinton, the notion of low voter turnout scares me. The polls mean about as much as shopping malls to me but it all equates to the fact that it's going to be a close one and the fools who aren't voting are basically giving Bush their vote. I know a lot of people's stomach's turn at the idea of participating in the government they hate. They should think of this each time they cash their payroll checks. But, the most important thing to remember is the government does not want us to be active participants in their system. Business as usual includes low voter turnout among the disenranchised. The less we participate, the more government gets away with making decisions for us. In Cook County, we still elect judges A few years back, the board wanted to go to an appointment system of placing judges behind the bench because people weren't voting "intelligently." They were just punching a hole next to any Irish name they could find. This equates to an old-boy network perpetuating itself, and power being taken from their constituents. Scary idea, huh? Simply put, to fuck up any system, you have to be inside and you have to have power. Voting is power, albeit a small amount of power. If you don't like the way things are run, get inside and change it. Become an election judge, a (gasp) politician, a teacher.

This may all be moot as the elections just occurred and we'll know the outcome, but if you're crying in your Bush for the next four years, don't expect any sympathy from me. Just expect it to get worse Let's hope I'm wrong.

Lastly, I want to tell you all that Chicago is a cool place! Things are getting fun and creative around here. More often than not, my jaw's on the floor when I see bands. I haven't felt this way since my first Articles of Faith gig. Anyway, I do a live, local band show on WZRD (88.3 FM) and I want to encourage folks to send me tapes so we can get you on the air. I book way in advance so get on it! Also, I'm setting up a local band archive at the Harold Washington library. If you want to be immortalized in the annals of the world's largest library, send two pieces of whatever recorded format you've produced (One for WZRD, the other for H.W.). All the items will be available for patrons to listen to in-house. Wow, you'll be famous! Thanks a lot.



Glen D. Herman/ 4023 N. Monticello/ Chicago, IL 60618

Dear Glen,

We occasionally have theme issues, or I asked all the columnists to write on a particular theme. This time, it was the (then) upcoming election.

I can usually depend on everybody to disagree and slag each other. Imagine my surprise when, for the first time in memory, all the columnists actually agreed with each other. Pure shock.

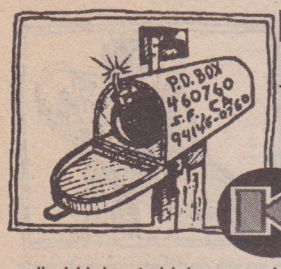
Anyway, this does not constitute MRR "official editorial policy." But it is saying something when such disparate and individualistic characters such as these come to the same conclusions from such weirdly differing starting places. Tim

Yeah,

The Dylan tribute. Mr. protest, Mr. anti-establishment, Mr. do everything try anything, Mr. stand up for rights, beliefs, and causes. I didn't go to the show, or listen to it on the radio, but I heard that Sinead O'Connor got booed off the stage. I guess it was the "pope thing". Well, maybe she's a young, angry woman; maybe she lives in a country where abortion is illegal; maybe she lives in a country where up until a few years ago it was illegal to have any kind of birth control, even machine-dispensed-everywhere-condoms; maybe she lives in a country where women are treated like shit; maybe she lives in country that is so soaked and cloaked by religion that it makes one feel like they have a second governing body controlling them from a foreign land; maybe she feels like someone has an expensively ringed hand covering her mouth and her snatch. So you speak your mind and protest your disagreement--nothing Mr. Dylan hasn't done. Yet everyone despises Sinead for it. God, music fans are so "different and free-thinking" these days! The open-mindedness of these Dylan fans overwhelms me. I'm sure if Dylan did the photo shredding it would have been 'cool'. But he didn't, and so it wasn't....HYPOCRITES!!!!

The whole lot of you old fart hippies or new AOR-raised 'rockers" are nothing but hypocrites and fakes! Kinda reminds me of the time when Run DMC got booed off the stage and called "niggers" a few years ago at a benefit show in N.Y.C. Then these same rebels were singing 'teach your children well' an hour later with Crosby, Stills, and Nash. Boy, people sure are getting the message! I was embarrassed to be white that day, or even human for that matter.

Whether or not you agree with what Sinead did on T.V. doesn't matter. What matters is she spoke her opinion in a way that took more balls than anybody else has these days. But we're all sttil Reagan Youth and our ideas of protest and rebellion is Slash accidentally cursing on Prime Time TV or Axl wearing a stars and stripes pair of shorts. Oh wow! Radical, man! Americans have no idea what democracy or protest is about. None of us follow the Ten Commandments, yet we all run to the Pope's aid over a minor protest statement. Reagan Youth...Bush/CIA Youth...I'm going back underground becsuse I can't deal with the stupidity of



"rockers" today. Move over Abbie, here I come. Seig Heil boys and girls~!
David McKenzie

Hello,

My name's John and I do a small fanzine called *Unbent* which was reviewed in the last MRR. I've got a couple of bitches and I'll keep it short.

First my friend and contributor Matt was identified as the person who puts the zine together. While I'm not obsessed with getting credit for assembling the zine, I am concerned that this mix-up seems to point out that Mr. Hartmann did not actually read the zine. I'm sure MRR gets a ton of shit to review each month, but it's still unfortunate if things aren't given a complete look.

The second thing, and reason for the letter, is Mr. Hartmann's statement that the zine suffers from being too low budget. A criticism about the content or even lay-out of the zine would have been acceptable, but for an MRR writer to criticize something for being low budget seems like a joke. Maybe I'm missing something.

If anyone's interested, Unbent #1 is still available for a buck. Its got reviews, columns, opinions, an All interview and other shit. Thanks.
John Unbent/ 1541 Freeport Rd/ Natrona Hts, PA 15065

Dear MRR/Tim,

A friend of mine just told me about a letter in the now MRR about a bootleg Nirvana single, and in this letter it mentioned that I might know something about it. I was totally floored to hear about this. How could you run a letter that in anyway connects me to a booleg release without any solid proof? This is beyond any reason.

For starters, to answer the writer's question, no, I know nothing about this boot. I've seen it. But chances are you know more about it than I. What gave you any idea I had anything or would know anything about this? Hell, I don't even like Nirvana's early stuff.

For the last 3 years I've done nothing but answer silly rumors about the label, myself, *the* bands, etc, but this takes the cake. I pride myself on running the label the way I want to, and make it a point not to include myself with *any* "scene" or gossip. Like it or not, the scene is controlled by only a few who make all the money, get all the attention, and make their own rules. It's more like the major label/corporate world than most will admit. Well, sorry, but I choose not to conform to your non-conformity. I keep to myself, and I guess I have to deal with bullshit rumors when you don't give people something to talk about. For those of you who like to talk, and spread rumors, kindly draw your attention elsewhere. My life is far too boring. If you want to know something, just write and I'll fill you in. But as for this bullshit on bootlegs, I'd like to meet the person who started this to see what kind of evidence they have. I'd be very interested in hearing the proof. And if there is no solid proof, kindly shut the fuck up.

What makes me even more pissed is the fact that MRR ran this slanderous letter before asking me what I had to say about it. I'd like to think that MRR's "letter writing justice" allows someone to be innocent until proven guilty, or has MRR's standards also gone the path of the U.S. Justice System? Being a regular advertiser, I can't believe someone didn't even call me up. You have my number and my address. You called me a number of times a few months ago to find out what size ad you wanted me to reserve for the coming issues. It tells me I'm not going to hear from you unless you want a financial commitment from me.

I am far too busy dealing with Noiseville to concern myself with bootlegs. I'm not interested in them, don't buy them, and I sure don't make them, and would appreciate being left out of any finger pointing. I don't have time to deal with aggravation brought on by your contempt and bullshit, I get enough to last me a while, thank you very much. For those of you who deserve it, fuck you. I don't play by your rules.
Jim Gibsonl/ Noiseville Records/ NY, NY

Dear Jim,

Just a few bits of info on how things work at this end. A huge amount of material gets sorted through every day for possible inclusion in an issue. Often times there are letters or aspects of interviews that somebody should know about. But we don't have the time or ability to follow up on all that. To be honest, there are often letters of complaint that involve regular staff people, and even they don't get notified, though if they take the time to check upcoming material before it gets laid out (rare), they can respond.

I re-read that letter in #114, and it wasn't anywhere nearly as accusatory as your response makes it seem. I'm asuming this isn't the first accusation you've had, cuz I don't think your reaction is commensurate with the original question.

Finally, since you brought it up, I tried calling/ writing you to find out what size ad you wanted to switch to when we did away with 1/2 page ads. All the other regular advertisers responded with their needs after the 1st or 2nd attempt to communicate, but I didn't hear from you till after 5 attempts, 3 months later. Finding out what people want is of mutual benefit to both MRR and the advertiser. I don't think you really think MRR needs your $50 so bad that that's why we kept trying. And, after that fiasco, even if I had caught the letter and thought it warranted an immediate response from you, I doubt I would have tried to contact you. No hard feelings, but time and energy are precious and in short supply. Tim

Dear MRR Readers:

I'm madder than Ed Anger getting a copy of The Red Star in the mail. I planned for almost a year to move to Europe, via England. Giving up my loft, selling all I owned, abandoning my cats seemed well worth being in a country where the almighty dollar wasn't king. Little did I know England was my first and only stop.

THIS IS A WARNING: DON'T GO TO ENGLAND WITHOUT A RETURN TICKET OR TICKETS OR VISA TO ANOTHER COUNTRY. THEY WILL NOT LET YOU STAY.

Upon arriving to England I was questioned about my travel plans. My plan was to go to the Netherlands within 5 days. Did I have a ticket there? When was my return flight? How much money did I have with me? Was I planning to work in England? In the Netherlands? How long was I planning to stay there? Next, it was on to having all my bags checked (Ransacked) and having several things removed from my possession. My insulin needles and meds for depression were confiscated (Taken. In a big way), along with my address books and writing journal. I had written medical evidence to prove I need this stuff to stay alive (Meds and needles). They took all sharp objects away from me and questioned me about my drug use. I let them know I haven't used anything in over nine years (A hell of a lot of good it did me) and showed them the international list of English speaking AA meetings guild I had. All the time stressing the lack of interest I had in staying in their country.

Stuck in a room with other detained travelers, most who were being deported back from where they came from (Mainly the US), I realized what a mistake traveling through England was. But, the worst was yet to come.

My state of mental health was under question. I believe this was the real reason I was not allowed to enter the country. I was asked about entries in my journal. They had read it and questioned me on on my entry which stated that I felt violent. I was asked if I was violent towards my parents (Maybe if I said yes I wouldn't be back here). They relayed dates to me; stuff I had written. They made me talk to a doctor. I felt like I was being treated like an escaped mental patient. They were nice, but acted as if they were afraid at any moment I'd go off on a loony bender. They finally said they wouldn't let me in England, because I wouldn't be able to get into Holland (Which is bullshit). I was told I'd be sent back to America (As Stimpy says "Oh, joy"). So they sent me back.

The disgusting part was seeing the American flag on the airplane screen and hearing Neil Dimond's "Coming to America" being pumped in while we landed (Sick). Then the stewardess (Bitch) wouldn't give me my passport till I left the plane.

I guess I'm just not good enough of a liar to get out of this country. And I so wanted to be out before the election (Sham) took place. *This letter is by no means to dis the US.* I love this country, but can't stand to see its demise by the white collar criminals (Theives and liars) who are in office.

Finally, let me add if you hail from the Netherlands, any Scandinavian country, or Iceland and are interested in obtaining US citizenship by marriage drop me a line. I'm out of here. And soon.
Kath Madden/ 32 Maple Ave/ Newton, MA 02158

PS The only thing Immigration didn't give back to me was the condoms I brought with me. I hope they have fun (fucking) with them.

Dear MRR,

The Federal Communications Commission (FCC) has charged Andrew R. Yoder as being the elusive "Mr. Blue Sky", disc Jockey and operator of the pirate shortwave radio station Radio USA, listed in the MRR directory *Book Your Own Fuckin' Life*.

According to FCC accusations, Yoder operated Radio USA on or around 7415 kc on numerous occasions throughout 1990 and 1991 with portable transmission equipment from various locations in Michigan, Pennsylvania, Ohio, Tennessee, Virginia and West Virginia. The unlicensed signal was connected to Yoder after the FCC traced an Oct. '91 signal to a campground in Virginia where Yoder was staying as a guest, and a Feb. '92 signal to his parent's house in Spring, PA.

Yoder, who has written a book and publishes a newsletter both devoted to pirate radio, has been fined $17,500 for unlicensed broadcasting on regulated frequencies.
Steven E Scharff/ 2020 Ostwood Terr/ Union, NJ 07083

Dear Mrr,

After reading the many articles on the value of voting this year in the November MRR, I was very optimistic about the chance for a Democratic victory, if not for real change. Everything I've seen seems to indicate that the tide of discontent will finally overwhelm George Bush and his prot-fascist Republican clique onelection day. Seeng punks come out of the woodwork to swarm around the shit that is mainstream politics was the clincher for me. It showed the extent to which ordinary folx are getting involved and proving the pundits parroting their stories about "voter apathy" very wrong. We may even look back and remember this election as an easy and overwhelming victory.

Your columnists spent a lot of time and words debunking the "voting doesn't make a difference" theory. Given the clear choice between the two parties' platforms this time time out, it seems that if the millions of non-voters out there decide to vote in only one election in their lives, this might be the one. Thus the vast majority of MRR columnists did the right thing and risked the wrath of "anarchist:" readers for "selling out" and genuflecting at the voting booth, that altar of out corrupt system.

But the apathy crowd may get the last laugh anyway, especially if this election turns out to have been merely the exchange of one geek for another. I'm sure that no one in the punk community believes that Clinton and Gore are really on our wavelength, punks in suits and ties. No one should think that just showing up at the voting booth will change the world. Rather, a Democratic victory

should be seen as an opportunity, the likes of which has not appeared in most of your political lifetimes (pretty short for most of us), an opportunity that is ours to seize or squander, The thing to do now is ask "What now? What can we really do, now that we may finally have a chance to do it?"

Pending a Clinton/Gore Victory, please consider the following as a general response in your "Letters" section or even as a guest column. You can also print my introduction (above), if you don't find it too lengthy or rhetorical.

"This is no time for congratulations;
This is no time for shaking hands.
This is no time for back slapping.
This is no time for marching bands."
-Lou Reed "There is no Time"
from *New York*

A lot of people are celebrating the turn-over in the White House as if the Democratic victory were an end-all, a destination safely achieved . For many, it will mean cushy jobs, new - found influence, and a chance to be "inside" after twelve years out in the wilderness Others will see it as a vindication of the sixties and baby-boom values, a chance to enact their version of nostalgia on a national scale. For the rest of us, nowhere near the corridors of power or high-leverage interests, we are in the same place we started. The only thing different is that now we might have a chance to get somewhere, to stop running in place. For us, the election was no sort of end; it was only the beginning.

The one thing we can hope from the official changing of the guard is an end to state repression of our ideas. The Nixon/CIA/COINTELPRO crowd is finally out for good, and even though their ability to do unrestricted dirty work had been diminishing since the fifties, they were still in there running the show. Now Joe McCarthy is finally dead.

But we can't get complacent.

Tipper has been quiet lately, but she'd best be watched closely now that she's inside the White House. Her biggest problem was not knowing where to draw the line between promoting "family values" and attempting to destroy bad influences. For all we know, President Clinton may be just as susceptible to this mistake. He may like rock 'n roll, but remember his stance on "Cop Killer" lyrics. apparently, anti-Vietnam war marches in England weren't accompanied b y the same degree of police brutality as they were here in the states, or else he might have picked up a sense of perspective.

Also, repressive tendencies run deep in this country. Strangely enough, American universities, chock full of tenured professors whose politics are somewhere to the left of the average MRR reader, seem to have lost their high regard for free speech. I know this fact has been touted by fascist writers like Allan Bloom, but it still happens to be a reality. What punks alone in this country seem to understand is that if you want to deter the racists, sexists, homophobes from spreading their hate, you have to confront the individuals themselves rather than smothering the free expression of everyone across the board. The big lesson here is that repression can come from anyone, not just Republicans, so we had best keep up out guard.

The arrival of Al Gore in the White House should please anyone who places a higher value on the environment than on industrial sludge, but even he may need out help to stay honest. Remember, the author of *Earth in the Balance* is still a politician, more accountable to his "pro-business" boss than to any of us. Passing stricter gas-mileage requirements and recycling laws may seem pretty radical to most Americans, but to those who have realized the extent of the problem, this is not nearly enough. We must press for alternatives to petroleum consumption, non-biodegradable plastics, and products that require the destruction of trees. Even MRR is part of this problem in that paper is the largest single waste product civilization produces. We must push these "environmentalist" politicians to such extremes as embracing the use of hemp for paper and biomass fuel, even if it means legalizing pot. Clinton's strong anti-drug stance may prove to be an obstacle here.

This is where punks could teach politicians a thing or two. Since drug addiction is such a widespread problem in this country, maybe it's time that people not buried in total ignorance stepped forward and enlightened those who are making the rules. Just as with attempts to stop AIDS and teen pregnancy, any real progress is point to be made through the spread of concrete facts, not propaganda. Instead of teaching kids to "just say no", someone should teach them the difference between a flowering plant and a crack vial. Come to think of it, most twelve-year-olds already know much, much more than the lawmakers who are trying to run their lives.

The problems of this country seem to pile up without end, reaching out and messing with out lives in spite of (or perhaps because of) out attempts not to get involved with the system. Hopefully, once people have taken the first step toward getting involved, they will be unable to stick their heads back into the sand. The influence of one vote may be minuscule, but the possibilities of real change coming soon may be greater than we think. Even the mainstream press has caught onto the fact that millions of people are pissed off--resentment of the system isn't just for punks anymore. Average Joe American may gave bought everything out consumer culture tried to sell us during the 1980's, but now he's sick and in debt and maybe even ready to listen to those who have seen through the lies since the beginning. If there's ever been a time to speak our minds, to get our ideas out there, now is that time.

Of course, the chance that things will soon get much worse economically is more likely to fuck everyone up than a sudden evil turn by the baby boomers in the White House. There's a good chance that the damage done by Reagan and Bush can't be undone by hard work and good intentions. Hard times polarize people, and the thought of an army of unemployed turning into the robots of the far right scares the shit out of intelligent people everywhere. We must be ever-vigilant, and we must take concrete steps to prevent the cretins of this country from surging back into power, even if it means our teaming up with like-minded individuals from the "mainstream."

In short, the future is in our hands like never before; we may actually have a chance to take part and make a difference. I fear what might happen if we blow this chance; it might be our last. One great line from the mouth of Dennis Hopper recently was "The 90s are going to make the 60s look like the 50s." I hope so. The other alternative is to forget the lessons learned by the failure of the 80s and have this country either turn into a third-world nation or revert back to the dark ages in the name of "international competitiveness." But, in the words of Bob Mould, "It is my intention to prevent this fate before it gets too late."

Wayne Jebian/ 655 Madison Ave 7th fl/ NY, NY 10021

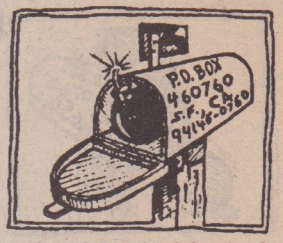
PS Remember: Dan Quayle is still out there somewhere.

Dear MRR,

I realize Mykel Board is kind of a joker who sometimes writes things to prod people into writing in, but his column slagging the Luddites was almost scary. (#113) It sounded so *reasonable*, it was like a well written oil company ad--you know, the ones that explain how oil drilling actually helps the earth. In fact, his column seemed so well thought out, I think he was being sincere.

Luddite ideas (critical of technology) are becoming more widespread, so you're going to be hearing this word more and more. Many people are simply coming to question where all this technology is taking us, and what it is doing to our minds. Since Mykel gave the anti-Luddite side, I'll give the pro-Luddite side.

First he ripped the original Luddites, skilled textile workers who in 1811 lost their jobs to newly introduced factory machinery. They were the first of countless millions who would lose their jobs to machines in the industrial revolution (which continues to this day--I lost my newspaper darkroom job to a software program). Its not that their jobs were so wonderful--a lot of machinery replaced people doing back-breaking, hazardous, or mindlessly repetitious work. It was more that there were no comparable income-providing jobs to be had. They were just flat out fucked. So they struck back in a simple direct expression of anger, smashing and destroying the machinery. Mykal compares them to *prohibitionists* bent on pushing their own weird moral trip, hopelessly fighting "progress". But they were really more anti-capitalist anarchists, trying to save their way of life, and fighting dehumanizing big business.



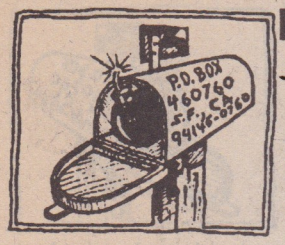
Next, Mykel went after today's Luddites. He argues that nuclear power is a good thing because it doesn't pollute the air like fossil fuels, and so nuclear energy critics are short sighted. But nuclear power is inextricably linked with nuclear weapons. Having your energy source linked with the most powerful destructive force ever created is a bit short sighted if you ask me. Reactors provide material that will be usable for *tens of thousands* of years. How will it be safeguarded from psychotic governments or groups? Think of only the last hundred years of human history and ask again how safe nuclear power is. Plus, nuclear accidents are a fact of life as long as reactors exist. The total costs of the Chernobyl meltdown may not be known for years because of the sometimes slow effects of radiation, yet already cancer rates in parts of the Ukraine and Belarus are skyrocketing- Parts of these areas are going to be uninhabitable for years--this in the region's agricultural breadbasket. Also, a high percentage of children there have thyroid problems that ensure short and painful lives. More meltdowns are inevitable, and even Chernobyl was low key compared to what is possible. Are modern Luddites foolish for complaining about nuclear power?

Next on Mykel's cheerleading list is food irradiation--where foods are exposed to high doses of gamma radiation to kill the naturally occuring bacteria that causes foods to rot. Seems harmless enough--the food isn't made actually radioactive, just sort of sterile. But this relatively new process hasn't been all that thoroughly researched yet, and they don't really know what else it does. If it kills bacteria that leads to decay, it also might affect the nutritional value of elements we might not understand yet. They just don't know what all it does.

Interesting side note: irradiation is being heavily pushed by the government as a way of eliminating the threat salmonella poses to consumers because of poor chicken slaughterhouse hygiene. The chicken growers have a lobby in Washington that they have been using to put pressure on the FDA to get behind this as a way of dealing with a major public health issue as cheaply as possible. Its sort of like dumping bleach into your cat's litter box and declaring it clean cuz the germs are dead. And you don't actually have to get your hands dirty.

Anyway, irradiation is one technological "advance" Luddites don't have to fight to hard against--consumers will never (in large numbers) buy food stamped irradiateded, which fortunately, it's going to be. Most major supermarket chains have already expressed grave reservations about carrying the stuff. Is this just a worry wart reaction against the unknown? Well, anything the government and virtually all big agribusiness corporations support is going to make me do a double-take. These are the same folks that brought you Napalm and Agent Orange. Be skeptical.

Lastly, Mykel waves the flag for genetic engineering, hailing it as a big breakthrough in human evolution. And it is admittedly a pretty appealing idea--using the basic stuff of life, DNA, to eliminate problems and create undreamed of living



products. Imagine foodSthat never rot. Wiping out diseases that have plagued people since we began to walk upright. High yield plant species that resist disease, frost, and insects. Or larger animals without legs, designed to create more meat with less fat, that use fewer resources to grow and are easier to ship. These are among the promises of genetic engineering, all being worked on right now.

But with all these dandy things come potential problems that Mykel just sort of brushed off. The possibility of a replacement bacteria to grow wild, and affect the food chain exists. So does the deliberate creation by a nutty government (like ours) to create some hostile biological weapon--a bug that targets certain ethnic groups (distinct and identifyable by their DNA). The Nazi's would have done it, and so would the US of the fifties, and probably of the nineties. And Mykel really brushed off one of the most likely new developments--designer humans. Imagine being able to custom order things about your unborn kid--hair color, eye color, etc. No big deal. How about eliminating the possibility of retardation? Of course. Height? Skin color? Predisposition toward high intellegence? Heterosexuality? Aggressiveness? In the not too distant future we will be able to fulfill the eugenicists dream: a super human, purified of unwanted characteristics. All available to you *if* you can afford it. Now, if you can't, think of your kid's chance at getting a good job (or anything else) competing with the uberbabies. Sound like 50's sci-fi? The Khan episode of Star Trek? Some geneticists say we are 50 years away from designer children. When I think of the last fifty years of technological developments, I wonder if their estimate is a bit on the short side. And it is the marketplace that is driving the push for these things--so little details like ethical debates or what critics of these developmentsXare just swept away. Where did geneticists get the authority to decide for the rest of us the future of our species, and of the natural worlds?????

Latent Luddites everywhere are coming out. Plenty of apologists for technology will criticize us, saying we are hopeless relics, standing in the way of inevitable progess. But we'll keep talking about the overlooked potential problems because someone *has* to. If you are interested in learning a lot more about this, I highly recommend a book called *In the Absence of the Sacred* by Jerry Mander, which gives a very readable detailed arguement about a lot of these issues.

Now as for Mykel, when you leave MRR, there's a great high-paying job waiting for you in the public relations department at IBM, Dow, Bechtel, PG&E, or Genetech. Good luck.
Lars Fox/ Box 487/ SF, CA 94117

MRR,

In all the years I've been reading and of all the lame close-minded things people write, it took an especially narrow-minded article for me to respond. I sort of really like Jeff Bale, and I can't argue with everything he has to say. I'll be the first to admit that most young punks don't know who Thunders and Fred "Sonic" Smith are. I also can't argue with the fact that there is probably a little nepotism (and lameness in general) in the reviewing. But I really think Jeff's attitude and tolerance of other's likes and dislikes are a little weak. That may apply to more than one of the persons on staff, but since Mr. Bale is the most blatant purveyor, this will be directed at him. If all bands sounded just like he wanted them to, we would have not only a lack of originality but a very stale and boring scene. And if I counted the number of times that people dogmatically declare what punk is. For me, I allow punk to be whatever the person involved in it is for them, whether that be "cuddle," compassion, love or, in Jeff's case, hate and negativity. There is a small fraction who are open and caring enough to make sure that punk doesn't get cornered into places it can't get out - ex. Quincy punk, violence, racism, same-three-chords-and-a-screaming-idiot, etc. I'm not saying that what happened 15 to 20 years ago wasn't important, and by no means am I putting down on bands that bring that back to 1992, but there is more to this incredibly productive underground than that. Being a little more receptive (or even tolerant) to others' tastes will definitely help your writing and MRR in general, and you may just find that it will help you get along in life a little easier.

P.S. - This isn't coming from some "geeky teenager" with a crush on Billy Joe Green Day. Some of my favorite bands this week are Halo of Flies, Antiseen, Mercury Rev, Black Crowes, Tar and Otis Redding. Oh, and Jeff, a real dilemma for you must be Devo and the Buzzcocks, huh?
K.C./ 1405 Perrin Dr/ Arabi, LA 70032

Dear MRR,

I'll start this letter in response to Sal Manilla who wrote in to Issue 112. Sal, it's funny how you scream about boycotting Lollapalooza II for the good of "the Scene", but it sounds more like your just crying because you had a lousy time at the show. You start off by saying most people were cool except the guy in the "Try Burninging this Flag" T-shirt. Why was he an asshole, because he used his freedom of expression to let people know his opinion? It's great of you to judge other people on something as pathetic as a Tshirt design. Just because people have a different opinion than you doesn't mean they're wrong. (Just in case you're wondering, I feel people definitely should have the right to burn the flag, but not everyone agrees with that. I don't think they're assholes but Sal does.) So, should I judge you an asshole for complaining about not eating your smelly hamburger? Should I go on lecturing you about vegetarianism? Should automatically assume you're a dickface for eating meat, because I don't think it's right?

Second of all, this year Lalaloser will be filled with yuppies and teenyboppers. Gee, I bet last year was filled with great dedicated scenesters like yourself, all moshing it up to the underground sounds of Janes addiction, NIN, Iced T and all of the other major label supported bands. I don't know what scene your speaking about but you and your other 99,000 people at last years show were as trendy and stupid as anyone who goes this year. You go on to say how people can easily go to the local sports arena to see their favorite band play, well I'd like to know what scummy little black-drug infested area you had to go through to get to your little intimate gathering. Well wipe the tears from your eyes, stop crying about your shitty time, you have yourself to blame for going. I don't know what you expected.

Another topic I'd like to write about is Donny the Pukes article on the famous New York hardcore clubs. Although he mentioned blow jobs on stage (real classy) and other great excerpts form NY punk/hardcore history he proceeded to exclude probably one of the most influential, popular and still most talked about aspects of our scene; The '86-'89 era. Cbgb's world famous Sunday matinee packed kids from the surrounding five states and spawned such bands as; Youth of Today, Raw Deal, Straight Ahead, Underdog, Side by Side, Gorilla Biscuits, etc. and catered to the more extablished bands such as Blast, Verbal Assault, Bad Religion, Government Issue and 7 Seconds, the list can go on for pages. Yet Donny the Drunk only decided to dedicate one small paragraph to it. Cb's wasn't the only place to play, the Pyramid had Saturday matinees and the Lismar had occasional shows too. The reason I mention Cb's specifically is the importance of their weekly shows. When their shows ceased to exist, so did any New York Scene. Despite the constant praise in MRR as well as his article ABC NO RIO hardly constitutes for a scene. Although Mike B.S. really tried to get something going, the "ABC fun Crew" (R.I.P.) seemed to turn off more people every week. Suddenly, hardcore and straightedge were just a joke. But a few months earlier there they were with big X's on their hands singing along to Turning Point and the like.

I know in MRR, New York hard core and SE was, and is, frowned upon and put down constantly. New York was probably the MOST influential scene in all of hardcore. It is assumed that every straightedger is some arrogant 14 year old kid, that is a poor generalization. Straightedge is more of an alternative lifestyle than getting drunk and high every night. If people use hardcore as an outlet or to teach people their opinions on politics, social or whatever, who do you think will be listened to first, a straightedge person who is clean and neat or some unclean, smelly drunken babbling idiot (don't like those generalizations do you?) screaming about animal rights while clad in leather with Knox gelatin in his/her hair.

I'll end this here even though there is more to be discussed but I'll include that in my next letter I have to write to the people who will probably slam me for this one.
Andy, Rebirth Fanzine/ 52 Audrey Ave/ Plainview, NY 11803

Dear MRR,

A lot of talk seems to be floating around about so called Punk bands signing to major labels. The problem really isn't these bands, nor the big evil major labels. What the problem really involves is the distribution network. My band The Bollweevils (*Plug, Plug*) released a 7" ourselves. Since releasing it we have found that the biggest obstacle in our way was distribution. Most big distributors (Caroline, Cargo, etc..), are very reluctant to take a one off, independently released 7" record. 7"'s don't make distributors loads of money, so it really isn't worth their time or effort. The alternative is mail-order. There are many great mail-order services such as Blacklist, Gainsay, Rotz, and Underdog. The problem with dealing with just mail-order is that your release still won't be in a majority of the record stores or it might not be available in some areas.

I can understand why a lot of Punks are so anti CD. The problem with CD's are that they take the power out of most bands hands to release their own music independently. A CD/Album release can run upwards of $3500.00. And that is doing it cheaply. A band can put out a 7" for around $450.00 to $500.00. By devaluing the 7" distributors are making bands turn to labels, big or small, to release a product. (And isn't it funny how all these big distributors have a label or two). Then the distributors are able to take a cut out of the more expensive CD, and thus guarantee themselves money. Yeah, I'll admit that the idea of distributors can work (Mordam), but most of the time it doesn't because the majority of distributors are assholes.

So what our band is ending up having to do is deal direct with more stores and small distributors (The kind who sell stuff at gigs and such). Were trying to give these people an option of either buying 5 or more records at $1.60 ppd., or consigning records for $2.00 each. Hopefully by doing this we will be able to cut out a middle man and get our record available in more places around the U.S.. Even though selling out to a major sucks and isn't really necessary, it will continue to occur regularly until we, the Underground or whatever you want to call it, start to seriously deal with the problem of distribution. Maybe by forming more collective systems such as Mordam, or Revolver U.S.A. or trying to deal direct more such as Dischord direct. Only after this area of the D.I.Y. network is addressed will we be able to have some sort of independence from the corporate music system. If you have any ideas or for stores or small distributors to get in contact with us write The Bollweevils/ 2327 75th Court/ Elmwood Pk, IL 60659. Or if you want to order the record, send $3.00 ppd. to same address.

P.S. maybe someone with tons-o-experience could do an article on the distribution network/ kind of 'like Ben's "Punk Business" article. Thanks. Ken.

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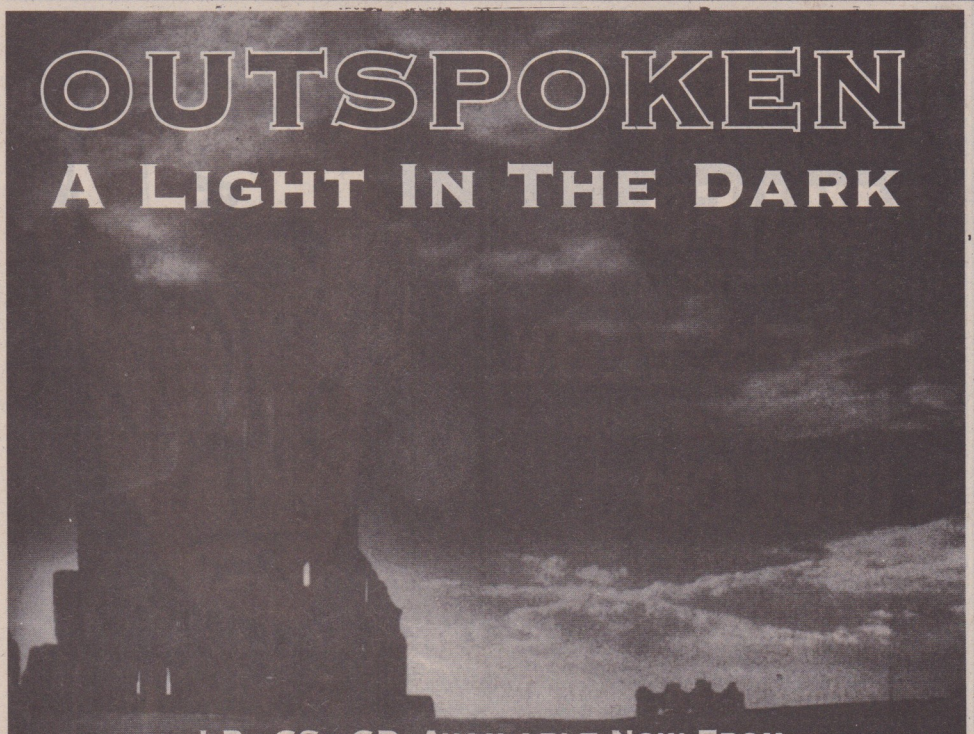

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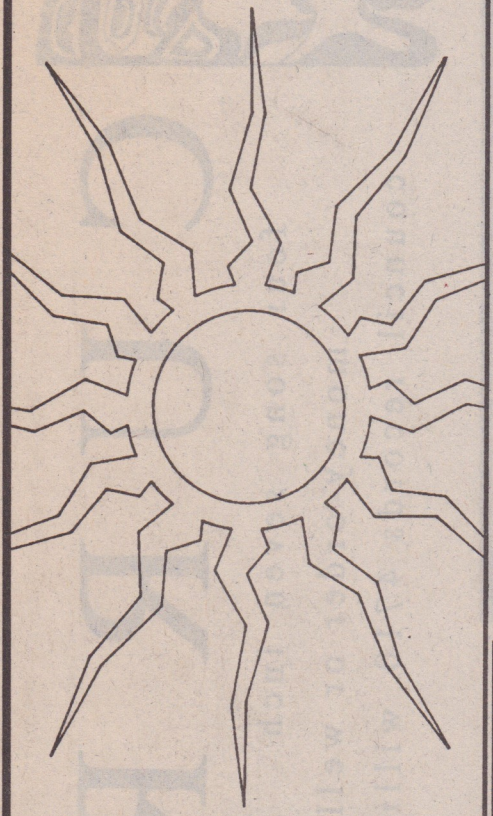

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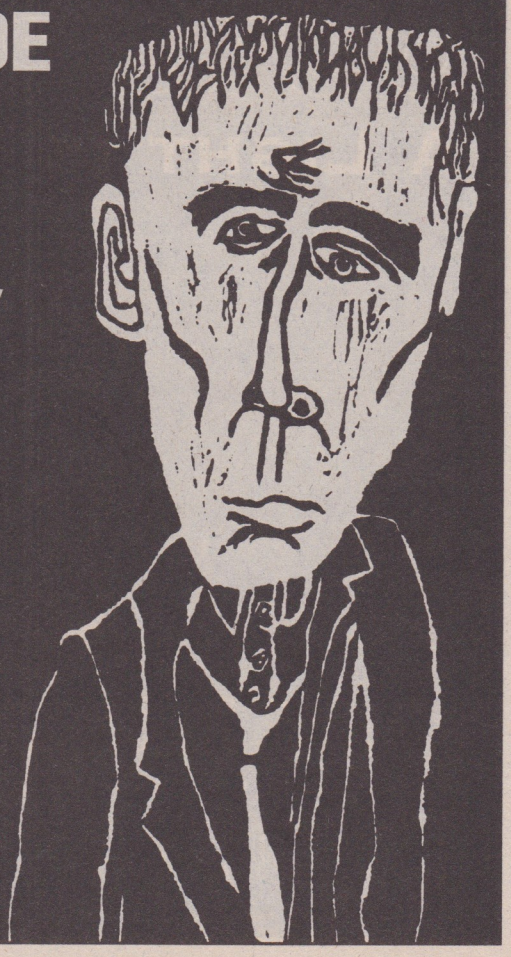

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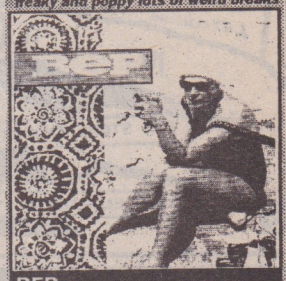

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COLUMNS

OPINIONS EXPRESSED ARE SOLELY THOSE OF THE COLUMNISTS AND ARE NOT MRR EDITORIAL POLICY

Aren't you ashamed of yourselves? Today's the day after you voted Arkansas' Desert Shield cheerleader into the White House. The day after you helped give America a vice president who lies naked with a woman that wants to put you in jail. Thanks a lot. You wasted your vote. Clinton won by so much, every punk in America could've voted for Bush. It wouldn't have mattered. You could have voted your conscience— or expressed your conscience by not voting. You could've had integrity. But you didn't. Aren't you ashamed?

Me? I voted for Perot. He's wrong about a lot of stuff. I sure wouldn't have wanted him to win. But my vote counted. I fought the Republicrats in the most effective way. My vote helped make it so one out of five voters voted 3rd party. My vote helped make it so anti-Republicrats were concentrated in the largest single block since Teddy Roosevelt! Yessirree. My vote counted this election. As for you.... if you're not sorry yet, you will be.

Enough! I don't want to talk about the election anymore. I'm worn out by it. I want to talk about something I mentioned last month, but didn't elaborate on. My last column was art. This is journalism. Or something like it. I want to talk about recycling.

Recycling is one of those sacred cows that deserves to be made into a beef paddy. Everyone from McDonalds to The Green Party supports it. In many cities, it's the law. Here in New York, you have to buy blue garbage bags to put your glassware, cans and plastic bottles in. Then you take them to the curb where the recycle crew picks them up once a week.

That Exxon, Teddy Kennedy and your local peacepunks all support the same idea should make you suspicious. That *recycle* is on every commercial product from junk mail to new cars, should make you downright distrustful. Despite it all, I'm not surprised you fall for the recycling myth. After all, you voted for Clinton, didn't you?

With a few minor exceptions, recycling is evil. All it takes is a little careful thought to see why. Recycling is like a perpetual motion machine. The machine generates enough electricity to keep itself running. Anyone who's taken high school physics knows this can't work. Friction and entropy make such a machine impossible. Even to approach that goal, the machine would have no energy to spare for any purpose other than to perpetuate itself. Even then, you have to keep adding energy for it to run.

You have recycling. That is, taking used products, adding energy to break them down, and then re-using the broken down parts to make new products. See the problem? The function of recycling, the function of that mythical perpetual motion machine, is to perpetuate the garbage that's recycled. Here's part of a quiz adapted from the November issue of *Consumer Reports*. See how you score:

A) How does buying products made from recycled paper help the environment? (a) It saves forests. (b) It saves energy. (c) It saves landfill space. (d) All of the above.

B) Paper grocery bags are environmentally preferable to plastic bags because (a) They're recyclable. (b) They're biodegradable. (c) They're made from a renewable resource (trees) (d) None of the above.

C) The package label that best indicates a product benefits the environment is: (a) Ozone-safe (b) Biodegradable (c) Recyclable (d) None of the above.

The answers:

A: (c) Since paper trees are usually grown on constantly renewing "tree farms," you're not saving any forests. The energy that goes into preparing paper for recycling is as much or more than the energy that goes into virgin paper. The only advantage is that it'll take a while longer to fill up the garbage holes.

B: (d) Quoting *C.R.* "Under current conditions, paper grocery bags actually have no discernible environmental advantage over plastic bags. While paper bags are *theoretically* biodegradable, modern landfills are designed to be dry and airless, so nothing in them, including paper and food, will break down to any significant degree."

C: (d) "Any product that's theoretically 'recyclable' can be labeled as such, even when the vast majority of consumers have no practical way to recycle it in their communities."

OK, that's *Consumers Reports*, but there's more to consider. Part of that includes what Consumers Reports stands for in the first place.

I've often railed against identifying yourself by gender, occupation, race or sexual orientation. I've explained how your life is more complex than this; how it's evil to limit your identity to one, often small, facet of your "life-style." Imagine how much more evil to be *a consumer*. Consider what's involved in that identity. A consumer uses, exploits, excretes and wastes. You consume food and the end product is shit. You consume TV sets, pet rocks, and CDs. The end product: shit.

It's the job of *Consumers Reports* to sift through the stuff you can consume and tell which is the best. It's recycling's job to tell you it's all right to consume, because you'll just put it back so you can consume it again. Recycling removes the guilt from waste. Go ahead, buy that TV dinner. You forgot your camera? Get a disposable one. It's recyclable. It says so right on the box. Together *Consumers Report* and recycling encourage you to buy, use and discard.

Take the newspapers. You buy 'em every day and once a week put them out on the curbside. A truck, using gas, spewing air pollution, drives from pile to pile and picks up those papers. Then the truckers dump them into another huge pile at a plant. That plant uses thousands of gallons of water to soak those papers. Then electricity (produced by air polluting burning coal, most likely) drives motors to mash those wet papers. Then the factory workers, all of whom drove their polluting cars to work, take those wet papers and run them through the factory. That factory uses more electricity, mercury, bleaching chemicals, and who-knows what else. Those chemicals go into the ground water, rivers and your bloodstream. Finally, they get the paper into a form where other polluting trucks can pick it up and take it to the store to sell it back to you. Get it?

Recycling does nothing except reinforce the myth that it's okay to consume. That reinforces the myth that it's okay to produce and we find ourselves living in more and more shit. A news story on Channel 4 said that research shows recycling *creates jobs*. What does that mean? More people working means more cars on the road, more energy used for them to do whatever it is they're doing, more waste. The obvious conclusion: *Recycling causes waste*. It doesn't relieve it.

Instead of recycling, what happens if we consume less? What happens if you buy rice from a big barrel, rather than rice in the recycled cardboard? What happens if you don't buy a newspaper, but read the one somebody else left on the train? What happens if you take neither a plastic NOR a paper bag from the supermarket, but bring your own? What happens if you re-use and de-consume, rather than recycle? The answer is that you get less shit.

Instead of putting that glass jar in the recycling bag, wash it out and use it to keep stuff you buy in bulk. Instead of looking for "environmental friendly" laundry detergent, why not save the ends of the soap you never finish?

The only valid recycling is "Bum Recycling." If you live in a bottle/can deposit state, put those bottles and cans out on the street. Then, derelicts can collect them and turn them in for money. The benefits of that are that the bums can remain out of work, and thus maintain their non-polluting lifestyle. These are small improvements over the recycling myth. The big change has to come with attitude.

That change has two steps. First, is to realize that recycling is a myth. It can't make anything better. In fact, it's dangerous because it encourages consumption and work. Both are ecologically destructive.

The second step is to realize that in order to slow the generation of shit, you have to slow consumption. To slow consumption, you have to slow production. To slow production, you have to stop work! Yo! Ecofreakos, throw away your green stickers. Forget those arrow triangles. If you want to make a difference, quit work. Quit voting for candidates who say they want to "put America back to work." Stop thinking of yourself as a producer OR a consumer. Get rid of those blue plastic recycling bags, boxes of old jars, and tin cans. Quit recycling and start reusing. And don't buy into the myth.

ENDNOTES:

—> *You're an idiot dept:* If you have a band or an indie label, you're an idiot if you don't send a copy of everything to BOB GEORGE at the Archive of Contemporary Music (132 Crosby St. New York NY 10012). Right now they've got more than 300,000 recordings. They're trying to become the world's largest music resource center. They're a non-profit center that catalogs, describes and disseminates music information about anything except the classics. They're a research library built on what you give them. Make sure they're on your promo list! (They need zines too!)

—> *There is a God dept:* On ARTLESS's return from Albany, God sent us the wrong way on the Thruway— toward Montreal, instead of New York. The reason: on paying the toll at the turn-around exit, the tollbooth clerk looks at me and says: Are you Mykel Board? (He pronounced it "Mi kell," not "Michael") Recognized by a token booth man!!! I haven't

had such an ego boost since she whispered "Wow!"

—> *Remarkable dept:* I got through two entire columns without once mentioning the name of any other columnist. Pretty amazing, huh?

—> *Context racism dept:* During ARTLESS'S last mini-tour I brought a travel tape to play in the van. Among the songs by VAGINAL JESUS (fake racism), JOHNNY REBEL (real racism), and THE ART SLUTS (real but fun feminism), was a song called JUST LIKE A NEGRO. It's a funkymetal song by a band called MOTHER'S FINEST. Except for Evans who recognized it, everybody else thought it was a white racist group. MF is a black band. The lyrics only make sense in that context. But the surrounding songs— and the fact that I was the one who brought the tape— made people think that they were white. This should be a lesson to those who are quick to call things racist. Make sure you're judging the content, not the context.

—> Thanks to Queen Itchie for the bloody pix of herself and the article on Richard Simmons. Itchie does *Sneezing Jesus* zine and has plans for another one to be called I WAS YOUNG, I NEEDED THE MONEY! It'll be a compilation of home-made porn. (No wussy "Beaver Hunt" crap.) Send your dirty photos to her at PO Box 770, Sherburne NY 13460. She only wants still pix. Keep sending ME the videos!

—> *Ray of hope dept:* The GLAAD BULLETIN (Gay & Lesbian Alliance Against Defamation, 150 West 26 St (503), New York NY 10001) mentions a syndicated columnist, Cal Thomas, who writes anti-homo columns. In New York, *The Daily News* runs those columns. Instead of the classic liberal-fascist demand to ban the guy, the GLAADITES ask their supporters to "demand more lesbian & gay voices on that newspaper's Op-Ed page." A sensible alternative to left-wing censorship. Two points Glaad. You're not up to zero yet, but you're making progress.

—> *Junk mail of the month dept:* PROJECT NATIONAL SECURITY (3826 Milan Drive, Suite One, Alexandria VA 22305) sent out a form letter starting with the sentence: "Brace yourself for what I must reveal to you." And that information: "Bill Clinton was unwittingly recruited by the Soviet KGB." Yep, right there in the letter. A KGB warning in 1990! (Further on the letter says Clinton was "an intellectual 'peacenik'") I wish there were a museum for these guys. Cold warriors, valiantly fighting on after the war is over— like those Japanese WWII soldiers they discovered on uninhabited Pacific Islands. I almost feel sorry for these relics— but not too sorry to return the business reply envelope.

—> *Small consolation dept:* One of the few decent results of this election was the defeat of the anti-homo bill in Oregon. But that's not enough. Someone should start an anti-Christian bill saying that children should not be taught that Christianity is *normal*." People should organize to fight that perversion. You could have TV commercials showing Christian instruments of torture throughout history. You could show the Ku Klux Klan invoking the lord Jesus before hanging Negroes. You could make dozens of great commercials. Proposition 666. Put it to a vote. It doesn't have to win, as long as it gets more votes than the anti-homos, I'd be happy.

—> A group calling itself THE SECULAR ATAVISTS (PO Box 69243, Portland OR 97201) are selling t-shirts with an advert promising "Free Snot of Jesus, Boogers of our Lord & Messiah." Fine churchware, I'd say.

—> *Discovery of the decade dept:* If you write to The Direct Marketing Association (11 West 42 St, PO Box 3861, NYC 10163-3861) and give them your name, address and phone number. They'll take you off 80% of the junk mail or junk phone call lists. I like junk mail, but I hate the telephone. I never answer it. I'm writing to get those salesmen off my answering machine. I like getting mail, though. Did you know that I'm a finalist for Publisher's Clearing House $10,000,000 sweepstakes?

—> *The yahoozah yahooozah yahoozah dept:* There's a new video company called "Blush Entertainment" (526 Castro Street SF CA 94114 toll free ordering 800-845-4617). They've introduced a line of Lesbian Amateur Videos, made by and for lezzies, called *Dykestyles*. Among the first titles in the series are "Bathroom Sluts," "Suburban Dykes," and "BurLEZk Live!" My birthday's at the end of January, just in case you were wondering....

Obsessions are fun. They keep life interesting. I get obsessed or infatuated regularly, randomly, for short periods of time.

Recently I've been rather obsessed with Poland for some reason. Discovering a city there named Bromberg increased the interest many times over. (You don't really think it says 'Bullshit' on the passport, do you?) Bydgoszcz, the Polish name for the city, became a goal. Since it's only 700 km from where I've been living in Germany, a reachable one.

Expectations are shit. Expectations are assumptions based on a deficiency in knowledge. They paint the picture before the artist has even seen the subject. They create a perspective without a realistic contextual base. One is, as one must be, continually let down by expectations. Knowing this, I tried to avoid entering Poland believing that I knew anything about the place.

Faced with the almost complete inability to communicate, as I speak no Polish, I was often alone in many respects. I had to seek out Bydgoszcz indirectly. The architecture: modern, recent and in the 'old city;' the river Brda with its fish and fishermen (as well as the most adorable baby lobster...); kids playing football (soccer to Amis) in parks; the tiny shops, each with basically the same products; intense spiders practically everywhere; the trains; US films with Polish subtitles; the Trabbies, those super-compact East European cars which still predominate in Poland; the farms still worked by horses, not tractors; the fields and forests; and the flowers. You can't miss the flowers in Poland. They're...everywhere.

In our world, the deciding factor is usually outward appearance, and even that is measured at a glance. What catches one's eye, what is attractive (read as = what attracts). So much is glossed over & ignored. So much that a person can only see when they stop everything else & pay attention. Not paying attention "to" anything, just paying attention in general.

To this end, my obsession became a tool for learning. At first I was attracted to the superficial, to an idea, an abstract picture that I thought I saw = "Poland." But then faced with the reality it turned into a very rewarding experience - one with so many different facets and twists that I still haven't completely sorted it out.

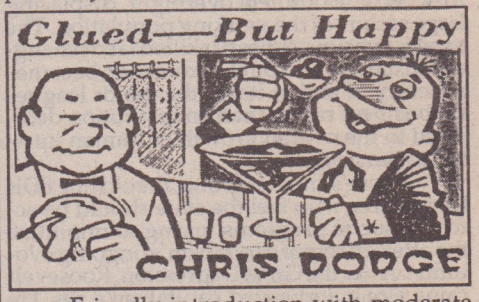
In the end, the point is that everything, every person, place, animal, thing, etc. - is intrinsically beautiful in and of itself, and if it's not obvious, then one isn't looking with open senses. Be curious.

I. The safest address to write me at is: MBS. 89-58 215th Place, Queens Village, NY 11427, USA. Expect delays.

II. Go! broke up in Oct., 1991. Please stop asking.

III. To Chris Dodge re: #112: I don't mean to point out the obvious, but if you don't have any use for a name why should it be on the flyer in the first place?

IV. I hope all smokers die slowly and painfully.



Friendly introduction with moderate attempt at humor. Segue and brief display of false modesty.

Introduction to topic of trivial importance. Statement about an individual or item with firm belief that some profound revelation has just now been unearthed. Mention of how many years ago this revelation dawned on me so as not to appear a PC (or anti-PC) clone but rather an undiscovered genius and an innovator of said topic.

Quick reference to MRR staffer(s) in hopes of them mentioning my name in return. Blatant re-establishment of firm standing as a well-travelled and influential columnist.

Overly lengthy example of personal experience which not only strengthens main point but also allows for allusions to personal conquests of punkness (i.e. drunken binges, being poor, living in a sleazy neighborhood, triumphant sexcapades).

Quick referral to semi-obscure band, song, or event to provide integrity as someone from the "old school".

Allusion to main subject once again, but instead following a tangent of mentioning bands that most people have already heard of (and probably don't care about) anyway.

Wrap-up statement with vague conclusion. Another brief dash of false modesty. Pretentious closing sentences (either intentionally humorous or laughably "profound") which include subtle pleas to continue reading the same column next issue for yet more stellar discoveries most readers already figured out years ago.

Repeat as many months (or years) necessary to satisfy ego.

COLUMNS

After all the election hoopla, maybe now we can ask the question: what exactly is the role of the state in a capitalist country?

One group, namely conservative Republicans and Libertarians, would say the state's role is to exercise power in foreign policy, and do very little else...that the state will only get in the way of free market growth, that the state is not to be trusted. Lotsa punx like that last part.

The economic laws of capitalism create mucho change. Competition necessitates growth, where bigger companies eat up littler ones, where industries shift to different areas or other countries where labor and resources are cheaper. New technologies demand huge amounts of money for research and development, and whole industries become obsolete overnight, displacing large sectors of the working population. The need for various types of skilled labor changes constantly, and public education becomes a factory in and of itself, the minor leagues for business rather than an institution dedicated to the overall growth of human intellectual emancipation.

There's another group, the old line FDR Democrats, who feel the state should be active in social programs, trying to minimize the after-effects of capitalism's ongoing evolution. After the Great Depression, Roosevelt came along and saved capitalism's ass. He had to drag the money barons kicking and screaming into the plan, but he made them see that unless they came up with ways to buy off the working and middle classes with better education, social security, unemployment relief, welfare, etc, (capitalism with a human face), there would be either a fascist or communist revolution in this country.

These two groups sort of alternate eras. We've just gone through another phase of the free market boosters, where through deregulation and cutbacks on social programs, greed was in, regardless of the social consequences. And now we've got a "new type of Democrat" in power. What does this mean? My guess is that we're going to see something more along the lines of the style of capitalism that have evolved in both Europe and Japan. This means government is going to be activist, but mainly in terms of setting longterm plans for economic growth, working hand-in-hand with capital, being partners instead of contentiously tolerating each other.

The European model is called social democracy, where in exchange for business getting government's support, it is accepted that social welfare must also get support. The state extends its safety net in protecting the population against the massive dislocations of capitalism, retraining people to meet projected industrial retooling's needs. This has always been anathema to Americans because it runs against the grain of individualism and smacks of socialism, but in reality the state is still just the caretaker for capitalism.

In Japan, the cooperation between business and government is a bit more like classic fascism. While the state doesn't issue orders, as it would in a true command economy, it does become an arm of business, paving the way for what is good for the business future, while forcing business to provide certain amenities to the general population. In exchange for complete worker dedication to the corporation and labor "peace", business provides lifetime employment, public education and health care.

Bill Clinton sees that the only way to stop America's economic decline is to limit shortsighted market greed and consumption, and to pattern government's role somewhat on Europe and Japan. There is a lot riding on this. If he fails, (which well he could, as the US economy is perhaps too far gone into debt and social destabilization), we could witness the failure of capitalism, just as we witnessed the failure of communism. And if the US economy plummets, the rest of the "world economy" (meaning European and Asian capitalism) will get sucked down that dark hole too, as they are all inextricably linked together. Clinton will be getting attacked from the right as a "liberal" or "socialist", and from the left as a "corporate sellout."

So what's this mean for you and me? Well, if he truly is the last chance for American capitalism, then Clinton either revitalizes that economic way of life (as did Roosevelt... capitalism has proven to be a very flexible political system), or we head towards social and economic disintegration. And if that occurs, do you think it will be replaced by a revolution from the left or from the right? If you think it would be replaced by a progressive social system, then you would probably want to join forces with the far right in undermining Clinton's program, hoping for further destabilization.

But my guess is that the move would be to the right. With both communism and capitalism recently discredited, I think we'd see a form of fascism emerge, since the public memory of its failures are too far in the past. When people get scared, we see the worst side of human nature. People are primed to be captivated by a "strong leader", a demagogue who is part Mighty Mouse, part Mussolini. It would be Perot x 1000, and would probably be accompanied by a race war to boot. Not a pretty picture.

My hope is that Clinton succeeds enough to disarm the right's best attacks, yet is dependent enough on the left and moderates to keep instituting more radical social programs. And this depends on progressives being able to unite into a strong political force, one that can continually move Clinton left if he can win over large elements of the now-conservative working and middle classes, also preventing Clinton from shifting opportunistically to the right if their political power is stronger than the left's.

This doesn't mean giving up on radical change or toning down beliefs, nor does it mean we shouldn't keep trying to define the outside of the envelope. But it does mean understanding what the realistic possibilities are at this point in time. It means the left must have a longterm plan (something painfully missing from American political history), one based on reality and not rhetoric. It means more grassroots organizing. And it means learning to be *constructively* critical of each other, but putting aside dogmatic differences to find how much we actually have in common.

This may sound like heresy to some of you, but I don't see an alternative. If the prospect of radical change to the left is realistic and if you can see it, then go for it. But if the picture isn't absolutely clear to you, or if you can't get past your romantic rhetoric to communicate in practical terms, then you're stark raving mad if you get in bed with the far right, wittingly or not. There is little room for naivete.

One note as to 'official MRR political policy'. It should be obvious that no particular viewpoint is dominant here. All the columnists speak just for themselves, and not MRR as a whole. You'll continue to see a variety of progressive and radical ideas being pushed by many of the regular columnists and guest columnists, and I imagine they'll be as confused in trying to observe what's taking place in these very critical times as I am. And you'll continue to find some of the columnists being their usual loudmouth selves, all too willing to take potshots at the left, but never, never offering any constructive outline for change themselves. These 'critics' do not have any concept of what it takes for people to work together, they can only tear down people trying to produce or create. God forbid they'd have to try and organize something with other people themselves or actually be in favor of something themselves.

Well, actually, I take that back. They are in favor of something---while in the guise of being radical and alternative, they are actually the greatest proponents of the status quo.

First, a few words about compact discs.

I will not bother wasting your time with comparisons of aesthetic quality between the CD and the record; they are obvious and though important, have already been discussed to death. Nor will I waste your time extolling the virtues of vinyl as opposed to CDs as far as the conduciveness of records to the distorted guitars and harsh vocals of punk rock, not when the pleasures of classical, baroque, romantic, jazz and country and western music are better showcased on compact disc.

What I will tell you about is the rage I feel at the recording industry for deciding that I should not be allowed to listen to records, that CDs are of a better sound quality than records and that because of this, vinyl is dead, not just for the powers that be, but for anyone stupid and gullible enough to want to continue listening to records. Moreover, I feel anger at otherwise intelligent people like Lawrence Livermore who instead of fighting this money making scheme when it first wormed its insidious way into our lives, merely stepped out of its destructive path with a weak, sheepish shrug, only to smugly assert five years down the road that the death of vinyl is a fact and that crybabies such as myself should shutup and buy a CD player.

These purported soldiers of TECHNOLOGY (and I'll get to that later) assume

that if one is in love with the vinyl experience, it automatically qualifies one as a CD hater. Untrue and unkind. The technology that produced the CD is worthy of our notice and we would be fools not to take advantage of it. In fact, by this time next year, I hope to own a CD player and I can assure you that Patsy Cline and Mozart will be pumped through it with just as much joy and verve as JAWBREAKER and THE QUEERS are currently cranked through my turntable. The CD player is more than fine with me, it's a superb advancement in the reproduction of recorded sound and will certainly be around for a long, long time.

That said, it seems to me that once again, technology has produced a wonderful invention and immediately taken a backseat to the screwheads of the world who utilize said technology solely for their own financial gain. The forty to forty-five minute cut off point on a twelve inch record has been extended to over seventy minutes by the CD. Who takes advantage of that fact? No one, except for a few obscure rap groups and some wonderful labels interested in producing quality classical and opera discs.

Furthermore, the industry has not used this technology as an open door to the world of experimentation in recording techniques or to encourage its artists to play with the possibilities the CD offers in terms of a heightened audio experience; it's just shoving at us the same rancid puke that it has since long before you were born. The CD has also enabled the industry to raise the price per unit to a ridiculous level, one that has not come down since they effectively killed off mass production of vinyl, but that has remained at a price yielding an unheard of net profit for the stogie-puffing, pink little charlatans involved.

And worst of all, they convinced the public that vinyl was dead, long before it was. And if vinyl is dead, why buy turntables? And why buy records? Why not, in fact, replace all of your records with the everlasting super duper CD? Why not, indeed!

Because some of us who weren't duped by this shameless intrusion into our lives, some of us who realized that the industry honchos have absolutely no fucking idea that BLACK FLAG's *Damaged* album sounds a billion times better on vinyl than on CD, some of us who realized that the music industry was yanking our chain when they told us they were concerned about the quality of our sound recordings, have used our teeny, tiny, anti-technology little brains to decide for ourselves that some music, specifically that which can be defined as rock and roll, simply sounds better on vinyl than on CD.

Now, the industry might tell us that (as a result of their scare tactics: *"DON'T BE LEFT IN THE DARK AGES!!! DUMP THAT GODAWFUL RECORD PLAYER AND BASK IN THE GLOW OF THE GLORIOUS DISC!!!*) people WANT their CDs, much in the same way, I suppose, that people WANT their MTV, and as a result, they can't afford to release both vinyl and CDs. This is fine.

Fine for the amoral weasels who run major record labels, who don't give a shit about music, who are far more interested in turning a quick profit than in artistic integrity, craftsmanship, and just plain common sense. But it don't go for Lookout, buddy boy, not in my book.

Now, Lookout still presses vinyl, and while Larry may claim that it's dead, sales of vinyl are pretty healthy, considering that most stores in the country won't carry it. But they won't carry it because people don't want it, right? And people don't want it because some crook in a three piece suit told 'em it sucks, right? And well, that's the way the world is and there's nothing we can do about it, right? Right.

But in the absence of the ability to right the wrongs, we can goddamned well point the finger at the people who did nothing to preserve the vinyl experience as well as any label daring to call themselves an independent which releases albums on CD and cassette only.

They are guilty of standing by with their proverbial dicks in their hands while vinyl was killed. And please note my choice of words: *KILLED*. It didn't die, like your ol' Grandpa when he passed on in his sleep, it was brutally clubbed to death by a gang of suit wearing thugs with the same viciousness and animosity of a Ted Bundy or the killer of Kitty Genovese (and if you don't know who Kitty Genovese is, get out your sociology textbook and look in the index for her name; there you'll find the perfect analogy for the death of vinyl). The funny thing is, our friend the record is still breathing, even after that massive pummeling, but by now, it's more like a human vegetable crammed full of tubes and needles. No, I don't mind CDs, but you can bet your ass that I resent - hell, I'm furious over - the attempt by the corporate snakes to tell me what's good for me in the name of a buck.

Let's change the subject here for a minute and talk about censorship. Before I do that, I have to present some recent changes proposed to we columnists by MRR as sort of a wobbly segue.

A few months ago, a new rule change came down: from now on, the ban on mentioning other columnists in our columns was lifted. Apparently this was to encourage debate and controversy, much like your average talk show. I pretty much ignored the decision because any columnists I'd ever bother disagreeing with are the boring ones I don't read anyway. However, I did realize that it could eventually come in handy, as it does this month.

Unfortunately, the rules were quickly changed back when the MRR staff discovered that we columnists, instead of setting the guns a blazin', were simply referring to other columnists in passing, often (according to Tim), in a cutesy-poo way. I didn't really notice, but that's not the point. The point is, how do I tell you about the incredibly ridiculous "interview" in the newest issue of Mykel's fanzine without breaking the rule? How do I, without mentioning his name, inform you that this supposed interview with Roger Ebert is really just a series of speeches given by Board and one line responses from Ebert? How do I let you know without shattering with utter contempt the rules that MRR has laid down, that Ebert reacts to Board's manic assertion that Blockbuster Video is a fucked up, right wing gang of censoring thugs because of their refusal to carry *Debbie Does Bleecker Street*, by stating simply and rationally, "By NOT renting adult titles, Blockbuster provides an economic break for the smaller video stores that do."? Well, I guess I can't. I guess I have to admit that once again, I've been shocked by Board. Shocked that he would see Blockbuster's right wing stance as any sort of threat to his freedom to watch whatever the fuck he wants.

But I will say that what I have to say on the subject really has nothing to do with Mykel - he's just provided the most recent and glaring example of Chicken-Littleism in the raging debate on censorship.

So let's talk censorship, and let's leave Mykel out of the tirade. Censorship, according to my dictionary, means, "The act or process of censoring", which means we have to look at the word "censor". A censor is, "1. One authorized to examine films and printed materials and suppress what is objectionable." (There's also a definition which refers to a censor as "One of two Roman officials overseeing the census"). As a verb, it means, "To subject to a censor's examination." Now, part of knowing about and using words is understanding that their meanings may become altered over a period of time, and that they may be used in different contexts than originally intended, or that some of their basic meanings may be changed. That is most certainly the case with this word "censorship"; you'll notice for instance, that nowhere in the definition does it refer to music, yet we all know that music can be censored.

The problem is that we do not have a consensus definition of the word "censorship", so the word is subject to as many interpretations as there are opinions.

Some people would say that MRR's ad policy equals censorship. Others say that Blockbuster's refusal to carry X or NC-17 rated movies is censorship. And others say that labeling records with warning stickers equals censorship. They're all wrong and here's why.

MRR, Blockbuster and Warner Bros. all have one thing in common - they are owned and operated by a select group of individuals who make the decisions about what they'll print, release, sell or rent. They are not government institutions and with a VERY few exceptions, are not subject to the government's approval about what they do.

This means that these companies are likely to make their decisions based on either personal values, the wishes of their customers, or a combination of both. MRR and Blockbuster are both similar in that the people who run both companies have strong moral and ethical convictions - convictions that may sometimes clash. That is the real world. In the real world, we contradict ourselves, and modify our own rules to make room for an unexpected turn of events, or the possibility of looking at things in a new way. MRR and Blockbuster both use their convictions to make decisions about how they do business. There is nothing wrong with that, no matter how big or small the company is (there could be a case made for the fucked-upedness of a company with a monopoly on a certain product, but it doesn't apply here).

It becomes censorship when the legislative and ultimately judicial branches of the government make these decisions and turn them into enforceable laws. This has not happened on a large scale in this country. There are some things that have been made illegal, such as child pornography, but for the most part, very few people see legislation as a feasible way to get what they want (including the PMRC) from artists and the companies who represent them. They use other tactics to get their way, like calling up the producers of a TV show they find offensive and voicing their opinion, by forming large groups that will boycott certain com-

panies whose practices (or the places in which they advertise) bother them, and by pressuring record companies and movie studios through the use of moral arguments (admittedly almost always coupled with the threat of a boycott).

Some of these tactics work, and in the evolution of the word "censorship", we've created the term "self-censorship." Movie studios, publishing companies and record labels have been doing it for a long time, much longer than the PMRC or Jerry Falwell. It poses a certain threat to the artist, but it's not the extreme, insurmountable threat that certain wackos would have you believe it is.

For instance, most movie theaters will not show X movies (and in many cases, NC-17 movies). Therefore, the studios will cut out certain scenes (usually mere seconds from a scene or two) to pass the ratings board with an R and thus receive wide theatrical release. Then, when the movie comes out on video, in most cases it's available in an uncut or original version. If there were a law prohibiting the renting, buying or selling of those versions, that would be censorship. If Blockbuster doesn't carry it, it's not censorship, because you can go across the street and rent it from your local indie video dealer. Is it a problem? You bet. I'd like to see the director's original vision when I see a movie. Is it censorship? Nope. And if it bothers you, then instead of letting the Falwell's of the world do your talking for you, organize a group and lobby the movie studios. We have all of these so-called "pro-family" groups doing it, how many "pro-art" groups are doing it? If you're too lazy to do such a thing, then quit complaining, and don't for a second bother whining about censorship.

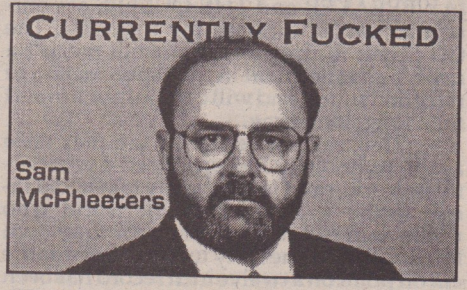
Some companies, like MRR and Blockbuster, have personal convictions so deep that nothing will change them. This is good, because it proves that the bottom line is not the almighty buck. If 10,000 of you wrote in and announced a boycott of MRR for not printing every ad sent in, no matter how offensive the staff found some of them to be, they would STILL not cave in. If Blockbuster got 10,000 similar letters, they'd throw them away and wouldn't give a shit. If a boycott got too serious for them, and actually affected their potential profit, they'd probably sell the company rather than compromise their Christian values. Like it or not, that's the way it is, and I happen to think it's GOOD. If you don't like it, you can buy another fanzine or rent from a different store, most of the time at a comparable or lower price.

In the realm of laws, we are not, contrary to the beliefs of the Chicken Littles of the world, suffering from an imminent threat of censorship. Biafra put a bunch of genitals on an insert to one of his albums. He was brought to court (and was able to defend himself with your money) and explained that it was an artistic statement. It didn't look like anything but a bunch of rotting dicks to me. But see, legally, it doesn't matter if I don't get it, or if the judge doesn't get it. It's artistic freedom that's at stake. The poster was pretty dumb, but it didn't fit the essentially non-existent definition of pornography. That's why the case was thrown out. If Tower Records decided not to carry the record because of the poster, tough shit it's up to them (this is hypothetical...). If they made their decisions on religious, moral grounds (no matter how much you may disagree), tough shit. But government can't do it. Government is not allowed to dictate matters of morality unless the issue in question can harm someone else. Of course, government and the rest of us don't always agree about what can harm someone. I don't think it's harmful to say FUCK on the radio, or show bare tits on tv. And that was the question in the Biafra case: was the poster harmful to minors? Luckily, we live in a country where even government can sometimes see that just because they (or you or I) don't understand something, that doesn't invalidate it as a work of art. In fact, considering the time we're living in, it's becoming increasingly obvious that we're witnessing a shift AWAY from the old ways of thinking. We are becoming MORE accepting of different versions of art and we are not creating new laws to restrict it. In fact, I give it fifteen years before you see bare tits on your tv and hear the word "FUCK" on your radio, without an indictment immediately following. (Conversely, I give it three years before it becomes legal to throw someone in jail for making a rape joke or using the word "nigger.")

Biafra's case meant nothing, at least not in the legal sense. The case wasn't won, it was tossed out and set no legal precedent either way. Cases that possibly COULD set legal precedents for government mandated censorship are taking place all over the country every day. Where is the No More Censorship Defense Fund for them? Well, if you're concerned about censorship, you better not wait for MRR and the NMCDF and Mykel Board to tell you. When you read in your paper that an artist or writer or filmmaker is being prosecuted, you'd better be there with bells on to defend them. If you're not, that's when censorship will flourish.

As far as music, here's the deal: Rating systems for records, much like ratings systems for movies, will cause certain things to happen. #1. Certain stores will not carry albums they deem offensive. This will cause a drop in sales for some artists and companies, and the major labels will self-censor (as they've already begun to do in a big way). Indies will continue to do what they want, and if enough people want it, the stores that refused to carry labeled albums will begin to (which is exactly why it's so important that people like ICE-T, who buckled under the pressure, be replaced by an even larger number of big-name, big-selling artists who have no problem with warning stickers being slapped on their releases). #2. Artists whose main interests lie in the financial end of things will continue to make a lot of money. Those who choose to retain their integrity will not make as much money, just like indie filmmakers and underground writers. It will only solidify something that was already there; traditionally, underground and indie bands, authors and filmmakers are underground because what they do has limited appeal. That's life. #3. Life will go on as usual. When you need to worry is when government begins to set mandates, not when records get dopey labels on them that entice more people than they repel.

Individual companies and people are allowed to accept or reject, print or toss, release or forget whatever they want. That's the American way. If you send a record into the Library of Congress (even a blatantly racist or sexist or communist or satanistic record), they will file it and send you your completed copyright ownership form. That's because they're a branch of the government and the authors of the Constitution and Bill Of Rights were smart enough to recognize that it is too dangerous to allow government to discriminate. As long as Blockbuster and MRR do not try to legislate what other video stores or fanzines do, you can always go elsewhere for your entertainment. Don't scream censorship, not unless you know what it means.



I am riding the PATH train home two weeks after the US election, reading the paper, whistling a No Trend song to myself and getting the words wrong. We All Break Down, is that how it goes? People Break Down? According to my paper here, it sure looks like Judge Wachtler broke down. He was the highest judge in NY, probable Supreme Court nominee, just arrested for sending threats and pictures of naked people to his ex-lover. So long, friend. I am finishing his newspaper story, flipping the page, as a big albino man sitting opposite signals my stop by retching up a lot of pasta and snot. At home, someone has left a music industry magazine on the kitchen table. It tells me that the Vince Neil, ex-guy from Motley Crew, is suing his old band to be "reinstated as lead singer", as well as for $5 million dollars damages. It's silly and preposterous, but real, just like Judge Wachtler. Amazing! Who'd have thunk?!

Fate weaves in and out, causing improbable, stupendous shifts of fortune on short notice. One member of Fartblossom recording artists Dain Bramage now plays drums for Nirvana and sips champagne out of swimming pools. Another works in a cellar on 7th st., selling fanzines. God miraculously saves the life of my friend Eric, after falling off an aircraft carrier in the middle of the Pacific, so he can continue living to play bass with Fartblossom recording artists Pillsbury Hardcore, and then, defying what must undoubtably be billion-to-one-odds, meet up with me years later so we can eat a Mexican dinner in Los Angeles on the fourth of July. God makes up for this by casually flipping over a van on a Texas highway 3 days before Christmas 1985, so that D. Boon can tumble out and break his neck, forever ending whatever tiny chances there may have been for us to somehow meet and have dinner together, in a Mexican eatery or otherwise. God kills Lenny Bruce so that Dana Carvey may live. God makes up for this by killing Sam Kineson, so that, halfway around the world, in an Amsterdam apartment building, a smelly and beaten Born Against, camped out in front of a large color tv, can receive the only good news of their entire European tour. Which God *then* makes up for by plowing a large airliner into an adjacent Amsterdam apartment complex several months later, killing hundreds. Which God *then* makes up for by letting hundreds of thousands of other, unrelated airplanes land safely over the course of the last 50 years. Which God *then* makes up for by killing and

maiming billions of innocent people, over the last millennium, through a wide spectrum of diseases and accidents. And so on and so on.

Has America gotten better or worse in the last 216 years? Hard to say. No more human slavery. That's good. Massive chemical weapons stockpile. That's bad. Have I gotten better or worse in the last 23 years? Again, hard to say. I've learned English, and how to dress myself, and how to use a toilet, all of which are good. On the other hand, I have a sorry track record when it comes to stopping the Vietnam war by 1970, or halting factory farming, or preventing Chernobyl from poisoning vast tracks of the Ukraine for the next 25,000 years. That's bad.

1,000 miles west of Chernobyl, Born Against meet some nice fellows in Groningen, not a long drive from where they will learn of Sam Kineson's death a month later. The nice fellows ask our heroes to donate a recorded song for a Yugoslavian relief compilation. Our heroes say sure and go on their merry way. That is in March 1992, when the war in Yugoslavia is merely A Bad Thing, the same way that job discrimination, or Watergate, or tuna drift nets are all Bad Things. Four months later the war in Yugoslavia is not the same, it is something different and somehow worse. Not because of any fundamental change in the *actual situation*, but because of new information being reported to Americans - concentration camps, death camps, barbed wire fencing in emaciated Muslims and dissidents and old women and children. Suddenly the tone of the issue is different, much more serious, demanding some kind of real action on my part. I get a letter from the nice fellows, asking for the song on digital audio tape, which I send dutifully. My contribution against fascism, one Born Against song, just like the anarchists fighting Franco, no different.

Scanning the paper several months after the Yugoslavian-death camps have become international news, I read with grief that the last animal in the Sarajevo zoo has died... all the zookeepers have been killed by snipers. Is this a natural, human reaction, to be filled with remorse by the starvation of one bear, and only mildly concerned with the deaths of thousands of fellow smart apes, children and old people? Am I callous? A well rounded supporter of animal *and* human rights? A pig?

Earlier: the space shuttle Challenger explosion, not quite a month after D. Boon's death, was the defining moment of my teenage life. Standing in a mop & broom alcove after economics class, listening to the janitor's radio tell of metal and debris raining down on the Atlantic ocean, I burn with glee that things have so abruptly, so publicly gone wrong for this stupid country; the beautiful symbolism of the event and what it will mean to all my Republican classmates. But if it had been the 26th space mission instead of the 25th, the very next shuttle to go up, I would've been listening to a eulogy for Florida, not just 6 overpaid astronauts and a perky schoolteacher- NASA had plans to send plutonium on the next mission, more than enough to wipe out the state. Was this fate, or God, sparing Florida? Why did God save the people of Florida in 1986 but not the Jews and Gypsies of Europe in the 1930's and 40's? Is this just dumb luck, random chance? Back in 1992, in Russia, evidence unearthed from ex-Soviet archives shows that Castro had secretly urged Khruschev to launch a preemptive nuclear strike against the U.S. during the Cuban Missle Crisis 30 years earlier, even offering to "sacrifice the people of Cuba for world socialism". Did the human race, and me in my sperm and egg form, survive on just sheer dumb luck? 20 years before *that*, the Americans are off in the desert, tinkering with what will become an atomic bomb. There is concern among some of their scientists that the bomb will set off some sort of chain reaction, igniting the Earth's atmosphere and instantaneously incinerating the entire planet. But orders are orders, and they test it anyway. There is a bright flash of light in the distance, and nothing more than hundreds of sand rats and coyotes and snakes have been killed. The planet is intact. Was that just dumb luck as well? By what tiny, unperceivable kink in quantum physics did God let us get away with that one??

Americans drop one of these atomic bombs on Japan, killing 100,000 civilians in 1/100th of the time it takes me to write this sentence. A thousand miles away, Sam McPheeter's grandfather has suddenly been spared an enormous ordeal - a tremendous weight has been lifted from his shoulders! He no longer has to fight a land war in Japan! He returns to America to resume a normal life, and Sam McPheeters is born 24 years later so he can grow up to write this column. At some point during all this action, the members of Drive Like Jehu miraculously meet and form an amazing band, as do Husker Du, as do The Sex Pistols, as do AC/DC, as do Creedence Clearwater Revival. Also in the same time period, and perhaps to provide balance, some mysterious force compels other humans to congregate and form the Radicts, and New Kids On The Block, and SWA, and Bad Manners, and Poison, and The Grateful Dead, and Sha Na Na. Does this balance out?? Is it part of a fair and equitable Master Plan??

Consider: Last month, for no particular reason, I suddenly find myself at a punk show in New York City, surrounded by people. A pen pal, Roger Cadman of Vermont, mysteriously emerges out of the crowd and starts talking to me. We discuss dogs, and his school courses, and a great many other things absolutely unrelated to anything anyone else in the room is talking about. Gradually, and with no noticeable change in either our mannerisms or our body language, our conversation shifts to the recent plutonium shipments to Japan. The plutonium shipments to Japan, for those not in the know, goes like this: Japan needs much more power for its millions and millions of citizens than it can generate on its own, and importing oil and/or uranium creates a vulnerability to naturally endowed countries. So the Japanese government, with an almost graceful and artistic arrogance, has decided to import spare plutonium from other first world countries, to make reactors called "breeders", high tech atom plants which can manufacture new plutonium from old plutonium. Since this is the most dangerous substance on the planet - a billionth *of an ounce* can kill a human - the Japanese government can't rely on airplanes for shipping, since God is always crashing them. So they haul it in by boat. The first boat, the renovated freighter Akatsuki, left for seller country France in August 1992 to pick up the first *ton* of what is to be an eventual *30 tons* of plutonium to be shipped by sea, by 2010. By 2020, just about in time for my 51th birthday, the Japanese breeders will have created 200 tons of plutonium from their export supply, more than exists in all U.S. & Russian & Ukrainian atomic weapons put together, enough fuel to build 30,000 bombs like the one that burned Hiroshima and certainly more than enough to kill everyone everywhere billions and billions and billions of times over. The Akatsuki freight, and all subsequent shipments, are guarded by one, small military gunboat, nothing more. The Big Flap is over terrorists capturing the boats and building some bombs, but the Bigger Flap, it seems to me & Roger, is of one of the boats simply sinking into the ocean and hitting a rock, spilling the end of the world out into the deep dark of thousands of pounds per square inch.

Yet here we are, discussing a subject of apparently colossal and immediate importance to all life on Earth, acting as if we are tossing back and forth figures from the latest Puffed Wheat Report! Amazing!! And me and Roger aren't dumb guys. We know exactly what it is we're discussing, not just the mechanics of it, but the *gravity* of the situation, the fact that all the punks surrounding us, as well as the little kids playing outside on Rivington street, and the fat old grocers down the block, and their families, and the people their families work with, and all those people's families, and our families, and everyone else on all seven continents are going to be sick or dead when and if these boats crack open. Are we reacting properly? I've thought about this one a lot. Is this like the dead bear in the zoo? In no way are Roger and I in any position to somehow beam ourselves to France or Japan to protest these shipments, or somehow, rationally, using facts and figures and pie charts, talk the Japanese government out of their decision, or chain ourselves to the mast of the Akatsuki, banner in hand. Should we be running naked, screaming in the street, frothing at the mouth at the mindlessness of the situation? Does our calm demeanor actually make us collected and conscientious citizens? Or does it make us the new Krupps or Junkers, good German citizens of 1933, cooly discussing the Reichstag fires of the 1990's?

Later, days or weeks maybe, I am sitting in my cheap Jersey City apartment, across the street from a chromium dump. I am letting my blood pressure drift and rise, thinking about all the people from New York and New Jersey I have grown to despise, several of them ex-friends and close associates who have hurt my feelings, shit on my friendship in all sorts of new and unusual ways. But they aren't the people shoveling plutonium into Japanese freighters, or packing it onto space shuttles! They're not spilling radiation across the Ukraine, or throwing people into Yugoslavian concentration camps, or planning a preemptive atomic attack on the United States!! They're just a bunch of dumb puds into punk rock, the exact same way I'm just a dumb pud into punk rock! But such things are too large, too big to swallow. Better, mentally healthier and just as frustrating, to concentrate on the dumb puds and dead bears.

This is what I'm talking about, the very real idea that the end of the world will probably happen in my lifetime, and that it will not be the romanticized plot of paperbacks and science fiction films, but will be a real, flesh and blood historical event, like the Challenger explosion, or the Akatsuki voyage, or the Manhattan Project, the final, cold miscalculation that will take everyone and

everything down like the Titantic. This is an important thing to come to terms with. Sometimes it hits me by surprise, hard, makes me feel anxious and breathless, like when I've been jilted by some love interest or threatened by a thug. Other times this realization comes on slow and silly, the ultimate comedy washing out any other feelings I might have. Like when I was 17, not long after the shuttle explosion, running across an intersection in upstate New York to return an overdue video tape. The front of the video store is blocked by several pretty suburban girls and their hoodlum boyfriends, all hanging out on someone's pickup truck. Running around them, without warning, my fly button pops off. My pants are around my ankles! This is a worst case scenario for me, something I have actually had adolescent nightmares about, and now that it has actually come to pass, now that I am actually standing in physical reality in front of these pretty girls and their tough guy boyfriends with my pants around my ankles, still clutching the overdue video, all I can do is laugh and laugh. It's just preposterous! Who'd have thunk??

This entire last year, watching George Bush talk about how school children would no longer go to bed with the fear of nuclear war swirling over their angelic little heads, taking full responsibility for the end of the Cold War, I had to laugh and laugh, just as when my pants tumbled down in front of that video store. Both Russia and the Ukraine have more than enough warheads to vaporize all the secure schoolchildren of the U.S., as well as everyone else, and both have rapidly decaying governments. By the end of this millennium, in just 8 years, North Korea, Libya, Pakistan, Venezuela, Brazil and maybe even Japan will most likely all have newborn baby bombs to call their own. Wouldn't that be a hoot if there really *was* an atomic attack? Now? Right at our moment of victory, when we're all supposed to breathe easier and the little children can sleep at night? It's just preposterous! Who'd have thunk??

Who would've imagined, in the hopeful Versailles peace of early 1919, that only the next generation would fight a war twice as large as WWI, spanning the entire world, involving weapons that could level an entire city with the flick of a switch? Who would've imagined in the victory spring of 1991, with George Bush the most successful and popular president in American history, that just 18 months later he be would be mounting a podium in downtown Houston to concede his power to a dope-smoking draft dodger? Who would've imagined in the hopeful early days of 1993, with a moderate entering the White House and new dreams waving gently in the breeze, the preposterous, horrific, cataclysmic bullshit lurking just around the corner? Who'd have thunk??!?

OH HELL, OH SMELL, IT'S KATY ODELL !!!

This "Sensitive Man" crap has got to stop. I mean, really, it's going too far. Maybe it's just a California thing, or maybe it's all that pop psychology "recovery" going on, but if I hear one more guy talk about his "inner child" or needing to "let go" of the emotions that make him have to face reality, I am going to go on a killing spree.

A man of that ilk came in for a massage where I work. He was young, fairly good-looking, and dressed in expensive clothes of organic fibers. First, he tells me he needs a "healing touch" and then proceeds to tell me all about his "conflicts" surrounding his grandmother who has recently had a stroke. I like to limit conversation to these three areas: "What do you do for a living?" "What are your hobbies?" and "Are you originally from the Bay Area?" Any attempts on my part to steer his monologue towards these acceptable topics were futile. He wanted to talk about his fucking "issues" and how he's so goddamn "sensitive." Fragile though his ego may be, I decided it was time to cut through the crap and find out what he was really after.

What exactly did he mean by "healing touch?"

That set him off on a tangent about his divorce and his "issues surrounding the betrayal of trust." He went on at some length about "repressed emotion" and "release of accumulated energies." Finally, with a great deal of prodding from me, he said he wanted a handjob. But when I told him that he was going to have to tip me generously, he gave me this crap about how he thought that that was included in the massage for a customer's "first time."

Any patience I might have summoned forth to deal with this jerk instantly dissipated and I told him that he was being ridiculous. Then he said something that truly blew my mind. He said that I should make an exception because I could obviously see by looking at him that he was "a classy, sensitive, and intelligent kind of guy." I believe that classy people never use the word "classy" to describe themselves or anything else; that sensitive people don't try to weasel freebies from someone who needs their hard-earned money; and that intelligent people should know better than to fuck with a working girl's head. But it was the idea that I was supposed to be able to discern these attributes of his merely by looking at him that astounded me the most. Who in the hell did this guy think he was? I said to him "Actually, I can't tell any such thing just by looking at the men who come in here." "Oh," he said "it's in the eyes, you can see a person's true being by looking into their eyes."

I took a deep breath. I centered myself on my emotions. I summoned forth images of my inner child beating this man upside the head with a pick-axe. Then I leaned into his face, smiled, and asked "What do you see in *my* eyes?" He just patted my arm and nervously said "I'm sure you're a very nice person." See? I just knew he was full of shit.

Fuck that sensitive shit. That guy was just trying what he thought was a novel approach to getting over on me. I mean, normal men just say what they think and tell me what they want. (And they tip for it, too.) Give me a pot-bellied redneck any day.

OK, it's one thing to feel this way at work, where I just want to make money, but how about real life? Wouldn't I rather date a "sensitive" man, one who can tell me about his true feeling and speak out about his "intimacy issues" rather than brood silently?

NO! I HATE THAT WIMPY SHIT! I hate to confuse you guys, but I want a real man. We're talking biceps, manual labor, Marlboro cigarettes, and plenty of brooding.

Since when does being sensitive mean being a spineless, whining, sniveling, conniving creep? If you're upset, say so. If you're hurt, cry. You can even write poetry - just don't expect me to like it. No, it's not normal human emotions I object to, but rather the ridiculous fad of new age psuedo-psychology that makes me want to puke. And, frankly, I think a lot of men are just using it and it's jargon to get laid. Take a look at the personal classifieds in the *SF Weekly* and you'll see what I mean.

"Handsome, tender, caring, professional man seeks erotic playmate for a no-strings, discreet relationship. If you are 5'2", blond, petite, and under 25, this nurturing stud wants to give you a spanking. I enjoy jazz, evenings in front of the fireplace, and walks on the beach. Please be professional, non-smoking, and able to understand the dynamics of role-playing in bed."

Translate: Boring, married paper-pusher seeks bimbo who thinks being spanked is erotic as long as it's done by a man who can cook an omelet.

Forgive me if I sound a bit irate here. I think my inner child is going through some resentment issues.

Spike Anarkie's Severely Unpleasant Adventure

There's been heck of chaos in the East Bay scene, which was recently rocked by a scandal that's come to be known as "Spike-gate."

Yes - need I say more? - it's Spike Anarkie again, stirring up shit and turning punk against punk, grrrl against sqrrrl, crusty against crustier. Many old friends are no longer speaking to one another since taking opposing sides in *l'affaire Spike*.

Students of East Bay history will recall that following the breakup of his band the Fucken Shitz (the guitarist blew himself up trying to show some girl how he could squirt burning lighter fluid out of his butt), Spike told everyone that the scene had been ruined by posers, and so he was going back to his true punk roots to set an example for all the wimps, skaboys, and Scherzo fans. He set up housekeeping under a dumpster in a rat-infested alley in West Oakland, and began denouncing the trendy pseudo-punks who were so lame as to live in houses.

Impressionable young punks from miles around would come to visit Spike in his alley. It turned out to be a pretty good deal for Spike because his followers would bring him all the food and booze and drugs he could possibly use. He'd often end up with more than he needed, and he'd store the loot in his dumpster along with his extra Doc Martens and spare studs for his leather.

But Spike's comfortable lifestyle began to unravel one fateful night when Dirt and Snarl, the two gutterpunx recently arrived from Minneapolis, showed up in his alley at three a.m. They'd just finished drinking 12 bottles of pineapple-flavored Mad Dog 20/20 and they wanted to share with

Spike a vision that they'd had.

"Spike! Spike!" they called. "Wake up, dude! We just saw Felix Havoc floating on a yellow cloud over the Oakland hills telling us it was time for the the punks to rise up and drive the corporate deathburger honky capitalist vampire culture into its grave, and oh yeah, do you have any more MD 20/20?"

But there was no answer. Dirt and Snarl figured he must be asleep, so they smashed some bottles where they figured his head out to be, and when he still didn't answer, they lit some newspapers on fire and shoved some them under the dumpster. But not a sound was heard.

"Dude, do you think we burned him up?" Dirt laughed.

"Yeah, that would be hell of wacked," Snarl giggled nervously.

But gradually it began to dawn on the two gutterpunx that Spike simply wasn't there.

"Dude, what happened to him?" Dirt wondered. "Do you think maybe he's with some chick?"

Dirt and Snarl looked at each other, rolled their eyes, and said, "Naaah!" For though Spike often bragged of the "tender vittles" and "juicy morsels" waiting for him all around the Bay Area, it was well known that no girl with a functioning brain or a sense of smell would let Spike come near her. For the same reason, it was unlikely that anyone would let Spike crash at their house.

The mystery began to be solved, though, when Dirt noticed a door slightly ajar at the end of the alley. He stalked over and kicked it open.

"Dude, look! A secret entrance!" And sure enough, on the other side of the door was a short passage that led out to the street.

"Spike must have gone this way. But where?" he pondered.

The question might never have been answered if Spike hadn't gotten a new piercing that day. As a result, he had left a tiny trail of blood droplets along the pavement, and Snarl, who was half native American and well schooled in the ways of tracking wounded moose across the wilds of northern Minnesota, was easily able to discern the path Spike had taken.

It led, much to their surprise, all the way to the upper middle class area of north Berkeley. They traced it to the back door of a large, beautiful home on a tree-lined street.

"Dude, this is really weird," said Dirt as they trampled their way through a lovely rose garden bordered by a freshly whitewashed picket fence. "What would Spike be doing here?"

Nothing could have prepared them for the sight that greeted them when they peered through a back window and spied, curled up in comfortable bed and with an almost angelic look on his sleeping face, the self-proclaimed king of the punx, Spike Anarkie himself. Dirt and Snarl looked at each other, dumbfounded. What could this mean?

Suddenly the porch light came on. A sweet-looking, grey-haired lady in a tatty old bathrobe poked her head out the door.

"Are you boys looking for Eugene?" she asked. "He's sleeping now. If you'll tell me your names, I'll let him know that you were here."

Dirt and Snarl were so shocked that they didn't even remember to tell the old lady to go fuck herself, they just wandered away mumbling to themselves. Their carefully constructed punk rock universe was crumbling before their bleary eyes.

By the next morning, the word was racing through Berkeley and Oakland. Spike Anarkie was the ultimate poser, pretending to live the life of a gutterpunk while sneaking off every night to sleep at mom and dad's house. Rumors flew, and fed upon themselves. Why, all those times Spike had bragged about using bogus credit card numbers to make phone calls, he was really using his parents' number, the one they had given him in case he was ever stranded late at night and needed a ride home. And that ultrapunk leather jacket that Spike claimed he had stolen from some dumb suburban kid was really the Quincycore™ model sold at every Macy's in the land, and had been a Christmas present from his grandmother.

It was even whispered that Spike had been seen listening to *Green Day* on (now this was just a rumor, remember) his own *CD* player. So you can understand why when Spike came swaggering up Telegraph Avenue the next afternoon, the punks scattered. Nobody wanted to be seen talking to him. Spike couldn't figure out what was going on. He'd see Jake Filth or Olga Blarg or Thadicus Duck across the street pointing at him and snickering, but when he'd cross over to ask them what was up, they'd disappear.

It took days for Spike to figure out what was happening. He could read the graffiti on the walls, but couldn't figure out what it meant. He'd wander into Epicenter and the place would empty; he'd spend long hours reading the descriptions the workers there had written on the records and couldn't figure out why nearly every one they didn't like had some unflattering comparison to him. ("This record stinks worse than Spike Anarkie's butt;" "This is the kind of music Spike Anarkie's mom would listen to;" "If you want to be as lame as Spike the poser Anarkie, buy this record, but we'll laugh at you when you come up to pay for it;" etc.)

But finally one of Spike's 12 year-old groupies, who'd been so disillusioned by the whole business that he'd dropped out of the scene, told Spike what was up. As the kid recited the grim story, Spike's face went bright red and his whole life, or at least what he could remember of it, flashed before his eyes. Kicked out of the scene, him, Spike Anarkie? How could he go on living?

The 12 year-old seemed to read his mind, and suggested, "You could do like I did and get a flannel shirt and listen to Nirvana..."

Spike kicked the brat's teeth in and stalked off in search of a way to redeem himself. He snagged a bottle of his old man's whisky and guzzled it to help him think. Sometime during the middle of the night, while looking through some old copies of *Profane Existence*, inspiration struck him.

Up till then, Spike had never given that much thought to *Profane Existence*. They seemed pretty punk, he figured, a little too intellectual, yeah, too many big words and too many *MRR*-type slogans, but punk enough. Anyway, Spike mostly looked at the pictures.

But now he discovered that *Profane Existence* had a big problem, one that he hadn't noticed before. Namely, their articles used good grammar and spelling, a dead giveaway that they weren't really punk.

"Why are they conforming to society's rules" Spike asked himself. But the real capper came when he saw how they spelled "anarchy."

"A-n-a-r-c-h... what the fuck?!? What kind of punk would spell anarkie the way it's written in the dictionary? These guys are fucking posers!"

In a flash Spike realized how he could re-establish his punk cred. He would go to Minneapolis, confront the *Profane Existence* crew, and force them to admit the error of their ways. And if they wouldn't... well, he'd write a letter to *MRR* and expose them. By the time he got back to the East Bay, he'd be a hero.

Next question: how to get to Minneapolis? Spike wasn't real up on his geography, but because he lived in California, he was able to figure out that it was the opposite direction from the ocean. So he went down to the beach, turned his back to the water, and started walking until he found a road, where he started hitchhiking. After two days he began to realize nobody was going to pick him up, so his next plan was to hop a freight train. This worked out a little better, except that Spike wasn't too up on hopping trains, so he didn't know that you were supposed to get inside one of the cars. He ended up riding for a day and a half clinging to the underside of a box car, and by the time he'd crossed the mountains and made it to Utah, where winter was starting to set in, he had fallen into a state of suspended animation The only thing that saved him from falling onto the rails and being crushed to death was the fact that his foot-high mohawk had frozen irrevocably to the surface of the car.

That was how the railroad detectives found him, blue of face and resembling a badly preserved leather-clad sea anemone. Before they could get him to the hospital, railway workers had to use blowtorches to detach his mohawk (scissors and metal shears had no effect). When Spike woke up, surrounded by wholesome-looking Mormon doctors and nurses, he was horrified to discover that his hair was as cleanly cut as that of any suburban straightedger.

"Let me outta here!" he screamed, but the medical staff just smiled and told him that he'd had a terrible shock and would have to rest there for a while, and would he like to talk to a clergyman about his problems.

Two weeks passed before Spike was able to break out of there. He found some Salt Lake City punks who were impressed enough to hear he was from the East Bay that they agreed to help him, even if he did look awfully "straight," as they put it. In fact, Spike's looking appearance constituted a major problem for him: he couldn't very well go off to confront the *Profane Existence* punks looking like some whitebread mall rat.

Fortunately, one of the SLC kids whose parents had made him shave off his punk haircut helped devise a solution to Spike's situation: a prosthetic mohawk. Simply put, it was a stocking cap stuffed with broom bristles to make it appear as though a massive mohawk was tucked underneath it.

His confidence restored, Spike was able to bamboozle a well-intentioned if slightly naive Mormon punk girl to drive him all the way to Chicago in her parents' car, which she sort of borrowed while the old folks were at church. Now why, you might ask, did Spike head for Chicago instead of Minneapolis?

Well, two reasons, actually. In the first place, Spike had heard Chicago was near Minnesota. But more importantly, Spike was hoping to find Ben Weasel and get him to enlist in his mission to destroy the *Profane*

Existence posers.

Finding the elusive Mr. Weasel was no easy matter. Jealously guarding his privacy, Weasel had an unlisted phone number, a posh pad in a prestigious part of town, and a death threat against any punk who dared reveal his whereabouts to outsiders. But as fate would have it, Screeching Weasel was playing a gig that night, sharing the bill with the legendary Queers. Spike got the Mormon girl to drive him there, lend him the money to get in, and then told her to get lost. She loved it. She had never felt like such a part of the scene before.

Once inside, Spike was looking forward to some serious moshing. He figured these Chicago punks, what with the Al Capone tradition and everything, wouldn't dance like a bunch of sissy disco babies the way they did back in the East Bay.

But he was sorely disappointed, because the Chicago kids were, if anything, even nicer than the poser punks back in California. They were smiling, even laughing, which was hard enough for Spike to take, but when they all started taking off their clothes during "I Wanna Be Naked," Spike nearly had a nervous breakdown. Unlike many Californians, Spike was not in touch with his body, nor did he want to be. Actually, if you saw it, you probably wouldn't want to be either.

After the show, Spike tried to talk to Ben Weasel, but he couldn't get near him because Ben was, as usual, being mobbed by his fans. Ditto for the other members of Screeching Weasel. He finally did get a chance to talk to B-Face from the Queers, who seemed kind of impressed when Spike told him who he was.

"You mean you're the Spike Anarkie I read about in *MRR*? I always wondered if you were a real person or not. I mean, you sounded like a lot of punks I know, but I really wasn't sure anyone could be as dumb as you sounded."

Spike smiled at the compliment. "Yeah, I guess I'm pretty famous out on the West Coast. So what's up with you guys, how come you're called the Queers? You're not really fags, are you?"

B-Face just smiled and licked his lips. Spike freaked, and started to back away. As he did, he bumped into none other than Ben Weasel himself.

Now let it be known that while Spike subscribes to the classic punk dictum of "no more heroes," he pretty much worships Mr. Weasel as being the only person in America more punk than himself. So while he was severely rattled at being in such close proximity to his idol, he was also seriously disturbed to notice that Weasel not only had a normal haircut and wore normal clothes, he was also smiling, friendly, and did not spit at all.

Spike tried to explain to Ben about his mission to expose the *Profane Existence* punks as posers, and the importance of spelling "anarkie" with a "k." But Ben just laughed, and pretty soon all the members of Screeching Weasel and the Queers were gathered around Spike, joking and laughing, and trying to get him to tell them some gossip about Larry Livermore.

Spike's worst nightmare was coming true. Despite all of his efforts, he was losing the battle to keep a scowl on his face. Joe Queer offered him a beer, and tried to teach him how to sing backup "ba-ba-ba-ba-ba's" on a love song. Dan Panic, Screeching Weasel's drummer, asked Spike if he was part of the human potential movement out in California. Danny Vapid wanted to know what it was like to live in a state where they don't have Old Style beer. And just then, Joey Vindictive walked up with thirteen different designs for a Vindictives T-shirt and asked Spike to help him pick out the seven best ones.

Poor Spike. California had never seemed so far away. One part of him wanted to go running back there, even if he was fated to be the laughingstock of the scene, and another, more unfamiliar part, actually was beginning to feel at home here in this godforsaken midwestern metropolis. Could it be that Spike had finally found a place where he could fit in, where he wouldn't have to devote his every waking moment to destroying society and keeping up appearances?

Well, if this were a made-for-TV movie, I guess you know how it would come out. Spike would settle down in Chicago, take a bath, abandon his quixotic quest to be the biggest asshole in human history, start a band, maybe publish a fanzine, and fall in love with the cute little punk rock girl in the 8 Bark T-shirt.

But things seldom work out so simply in real life, let alone in *Maximum Rocknroll*. Just imagine, for example, the outcry from punks everywhere if they didn't have Spike to kick around anymore. So, as it turns out, you'll have to wait till next month to find out whether Spike has finally seen the light and found a sense of meaning and purpose in life, or whether, with his unerring instinct for failure, he'll once again find some way to fuck it all up. How do *you* suppose this will come out, dear readers? Stay tuned.

It's Saturday night. I live in New York City. There ain't shit to do. I mean, I could go to CBGB and see some lame band who lists their main influence as The Lemonheads, or the opening act who says they've been inspired by Swervedriver. Swell. I could go to some other clubs around town where metal bands are playing and I have a more than good chance of getting shot or stabbed, and also having to pay. I could go to Downtown Beruit and hangout with the Squatters, but they'd just point and laugh and call me an old man. Besides, I couldn t take the smell. So I just sit at home on my used sofa my wife and I purchased a couple of years ago, which now is all torn up from me doing sit-ups and crunches in a futile effort to rid myself of that middle age phenomena, the spare tire. I flip through a couple of fanzines like *MRR*, *Jersey Beat*, or *Convenient Living*, get bored, turn on my Nintendo Game Boy and play Punisher or Spiderman or F-1 Racer, or any of the fifteen other games I purchased with money I usually save for records. After killing about three hundred or so people (mostly criminals, but also some innocent bystanders), I get bored and turn it off. Besides, my wrist hurts and I think could develop Nintendonitis. So I turn on the television, flip through all the Jessica Hahn informercials and stop on MTV. It's time for "Headbanger's Ball." I sometimes watch the program just cause the videos are usually better than on "120 minutes." When I say "better", I mean like if someone disembowels me with a rusty knife, if it has a blue handle on it, it would be "better" cause I like blue. Anyway, some stupid video which has girls with silicon implants the size of Tim Yohannan and guys with the figure of Jane Guskin is ending. Then I see it. Him. Oh my God.

He has tatoos up and down his arms. He is wearing ripped jeans and sneakers. He is wearing a D.I. t-shirt. He has a spikey haircut. He looks like "Bud" from "Married with Children". He is Ricki Rackman. Now if there is anyone I hate in this whole world, it is him. He is stupid, humorless, always trying to look "good" for the camera, and talks too much. Kinda like a band I used to be in Anyway, he dresses like a Punk now. With the "success" of Nirvana, Soundgarden and all that shit, it was inevitable. It had to happen. Punk Rock, like my ex-girlfriends and ex-lead singers, is about to rear its head again. This time it will be different though. It really is gonna be commercial, and the final nail will be put into its coffin.

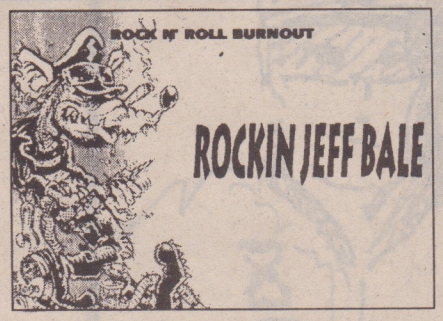
Music seems to be going in cycles. Right now the seventies are in. It is very scary. I was talking to my friend, Merilee, and she says she likes some metalish stuff from the seventies. She says it's campy and nostalgic. She is twenty years old. As anyone can tell you who lived through the seventies, they sucked. They blew. Most of the music was shit then, and is shit today. Sabbath blew. Jethro Tull blew. Led Zeppelin blew. Pearl Jam blows.. It's all a fucking headache. What was I getting at, oh yeah, in rebellion to the seventies shit rock came Punk Rock. The record labels know it and that's why they're priming up the kids to get into Punk Rock again. Seattle was just the first step. They were the early to mid seventies. Now it's time for New York and California. You bet. Just watch, the labels will be putting together bands to play "Punk Rock", to rebel against itself. Black leather jackets will be in for Punk again, plaid won't just be for shirts anymore. There will be Henna of all shades and hues. It'll be the fucking United Colors of Benneton. Hooray!

Of course it won't end there. After the Sex Pistols do their reunion tour next year, Punk ala 77 will die and guess what, hardcore! You betcha, shave that head, put on those Doc Martens you wore to those Sonic Youth and Lallaplooza shows, skank and slam like you did when you invented it while dancing to Ministry. Listen to that music that has the same lyrics and chords as any good Minor Threat song, but has lost all its meaning. And just as that begins to fade, watch out, it's speedmetal! That's right, grow that hair long, put on that leather jacket again, fast music for fast times. And don't forget post-punk. Let's make a pit and mosh to these new pioneers. But wait, it's almost time for the seventies again. Which brings us back to "Do-oo" as Homer Simpson would say.

So what's the point to all of this besides me being glad I never got a tattoo? That Punk Rock is gonna die over and over for now on like an endless tape loop. "No way", claim lots of squatters. They'll never incorporate what I do into the mainstream. "I won't take

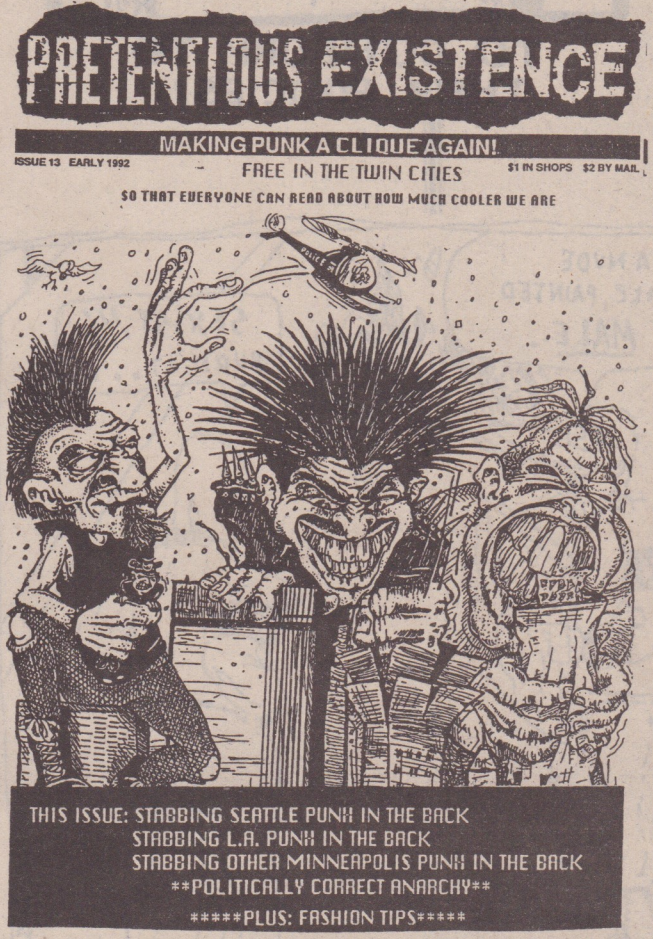
a shower. I'll be crusty!" Yeah right. Besides smelling like a lot of New York's homeless who *don't* want to smell that way, and besides from all the infections caused from the germs and bacteria that penetrate your skin every day, what makes you think that it will make you unique. What is going to stop Revelon or Jovan from creating something like "D.I.R.T."? A cologne or perfume standing for "Dirty Ignorant Rotten Twits"? Why it could have that feces, urine, b.o. and other homeless person smells. They could market it for those who like to be crusty on the weekends, but who don't want to have to work for it all week. I could just see two punks on the corner of Broadway and Eighth Street pan-handling together. One says to the other, "My, Spike, you smell very crusty today. Has it been one month or two?" The other punk says, "Neither, it's D.I.R.T. from Revelon'" Wow.

So how does one fight all this? The answer is always the same. I have said this from day one, and I'll say it again. Have fun. That's it. Punk Rock was about fun since the beginning. It is about Fun and social change. If you want social change, go out and work for it. Volunteer at a homeless shelter. Help the underprivileged. Be a good person. But have fun. That is what Punk is gonna miss this time around. There'll be too much business involved. That's how you can rebel against it. Have fun. It's that simple. Laugh at the new bands, laugh at the old bands, and really laugh at the geezers. Let the kids who get into punk this time around know it is supposed to be fun. Help them along like the older punks helped you. The ones that will last will be the ones who were meant to. Remember, have fun. And for christ's sake, take a shower.



Given the fact that I didn't have time, my computer was stolen, and a picture is worth a thousand words (so they say), I thought I would offer these cartoons from *Rust Belt* fanzine for your edification. (For copies of this cool zine, send a couple of bucks to: 2425 Lundale Ave, so. upper/ Minneapolis, MN 55405).

Next month I'll be back with lots of record reviews and something to offend everybody.



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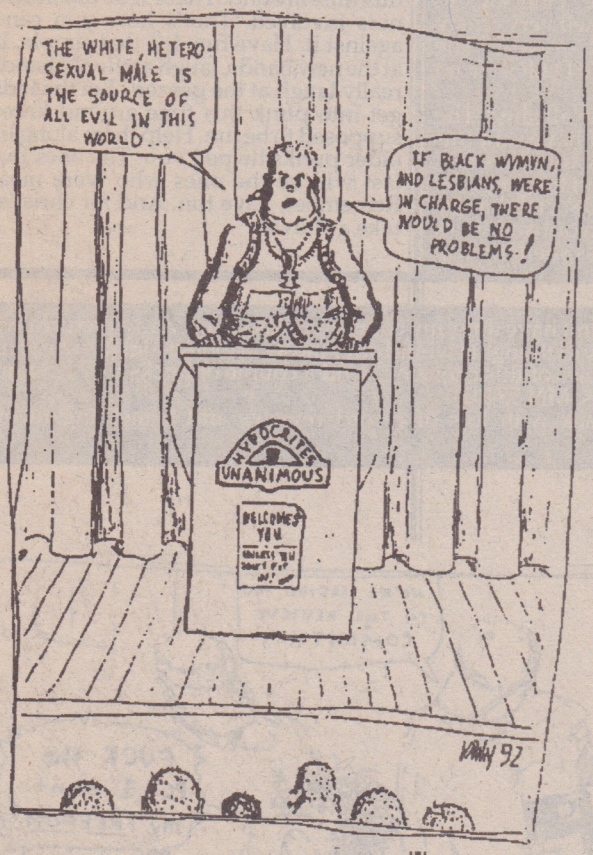

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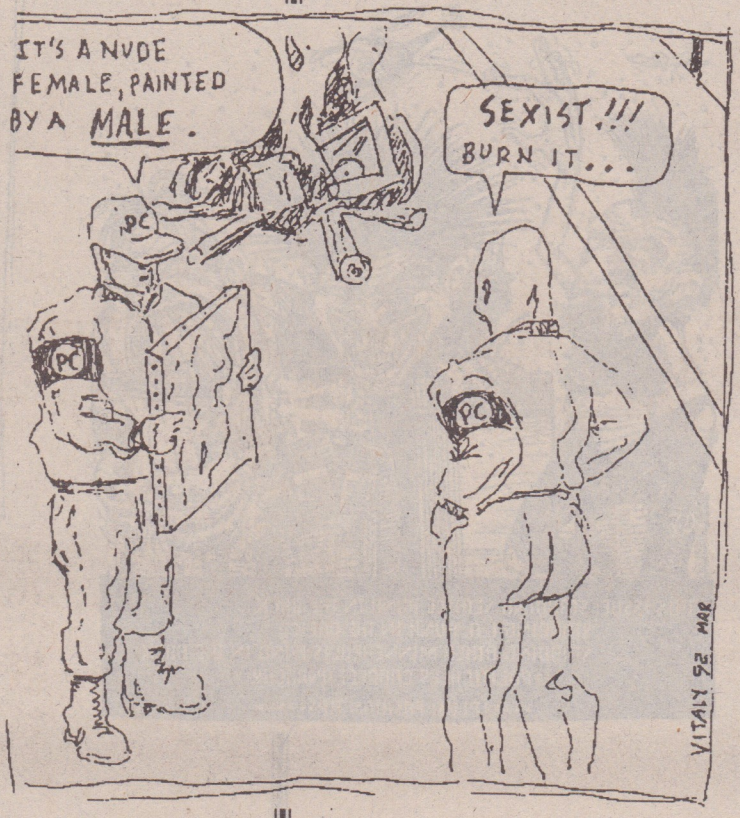

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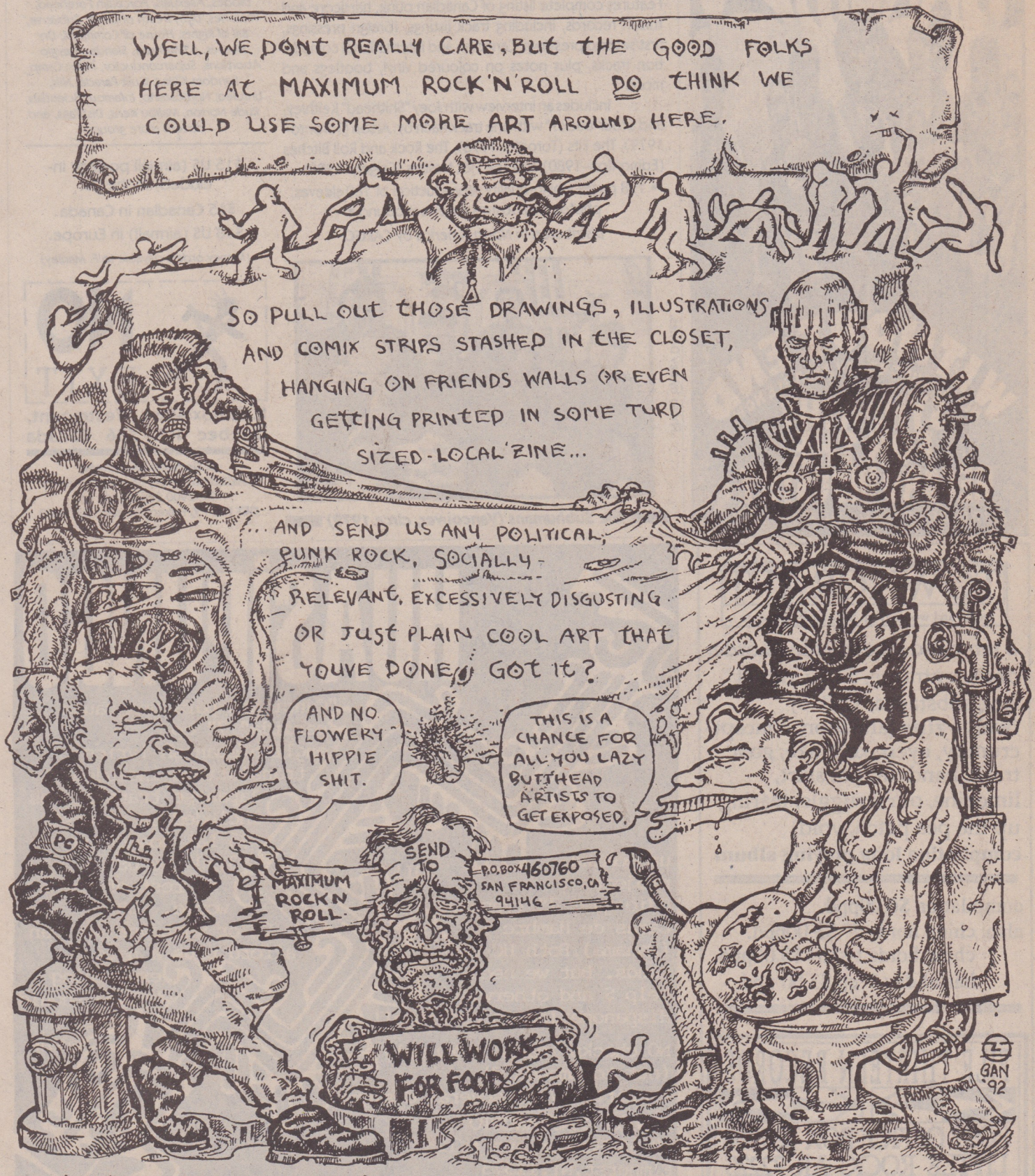

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Compiled by Frank Manley

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Fluoride: Capitalist Ploy

from article by Joel Griffiths Fall 1992

For nearly 50 years, the U.S. government and media have been telling the public that fluoride is safe and beneficial—it is supposed to reduce cavities, especially in children. Manufacturers add it to toothpaste, municipalities put it in the public's drinking water.

But fluoride has another side the government never mentions. It is a toxic industrial pollutant—one of the oldest and biggest of them all. . . . By the Environmental Protection Agency's (EPA) last estimate, at least 155,000 tons a year were being released into the air by U.S. industrial plants. Emissions into water have been estimated to be as high as 500,000 tons a year.

The list of polluters extends across industry from basic to strategic. Industry and government have long had a powerful motive for claiming an increased dose of fluoride is safe for the population. Maintaining this position has not been easy because, of industry's largest pollutants, fluoride is by far the most toxic to vegetation, animals, and humans.

Which brings us to another benefit to industry from fluoridation: Companies forced to reduce their emission can recoup some of the expense by selling the waste to cities for water fluoridation. And most of the fluoride added to drinking water has been recycled waste, particularly from the fertilizer industry.

In 1975, John Yiamouyiannis, a biochemist and controversial fluoridation opponent, and Dean Burk, a retired National Cancer Institute (NCI) official, reported a 5 to 10 percent increase in total cancer rates in U.S. cities which had fluoridated their water supplies.

At congressional hearings in 1977, it was revealed, incredibly, that the government had never cancer-tested fluoride. Congress ordered NCI to begin. In 1989, the study was finally completed. It found "equivocal evidence" that fluoride caused bone cancer in male rats. NCI was immediately directed to examine cancer trends in the U.S. population that might be fluoride-related. NCI found that nationwide evidence "...of a rising rate of bone and joint cancer at all ages, due mainly to trends under the age of 20, was seen in the 'fluoridated' counties but not 'non-fluoridated' counties. The larger increase in males under the age of 20 seen in the aggregate data for all bone and joint cancers is seen only in the 'fluoridated' counties."

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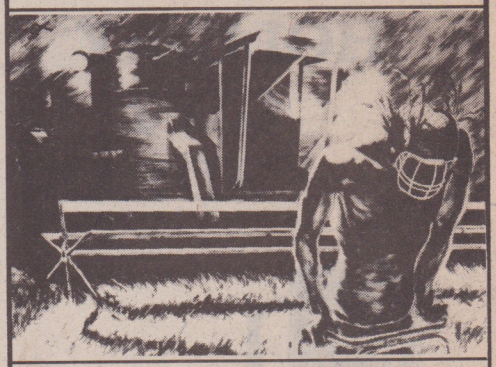

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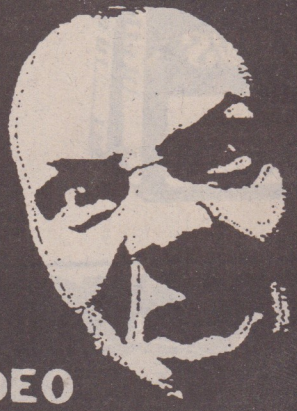

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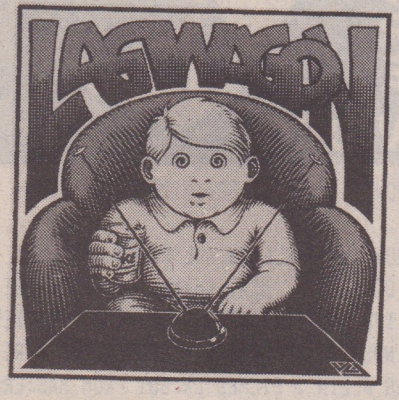

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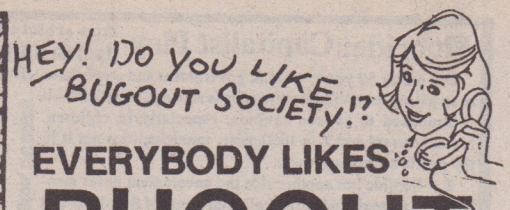

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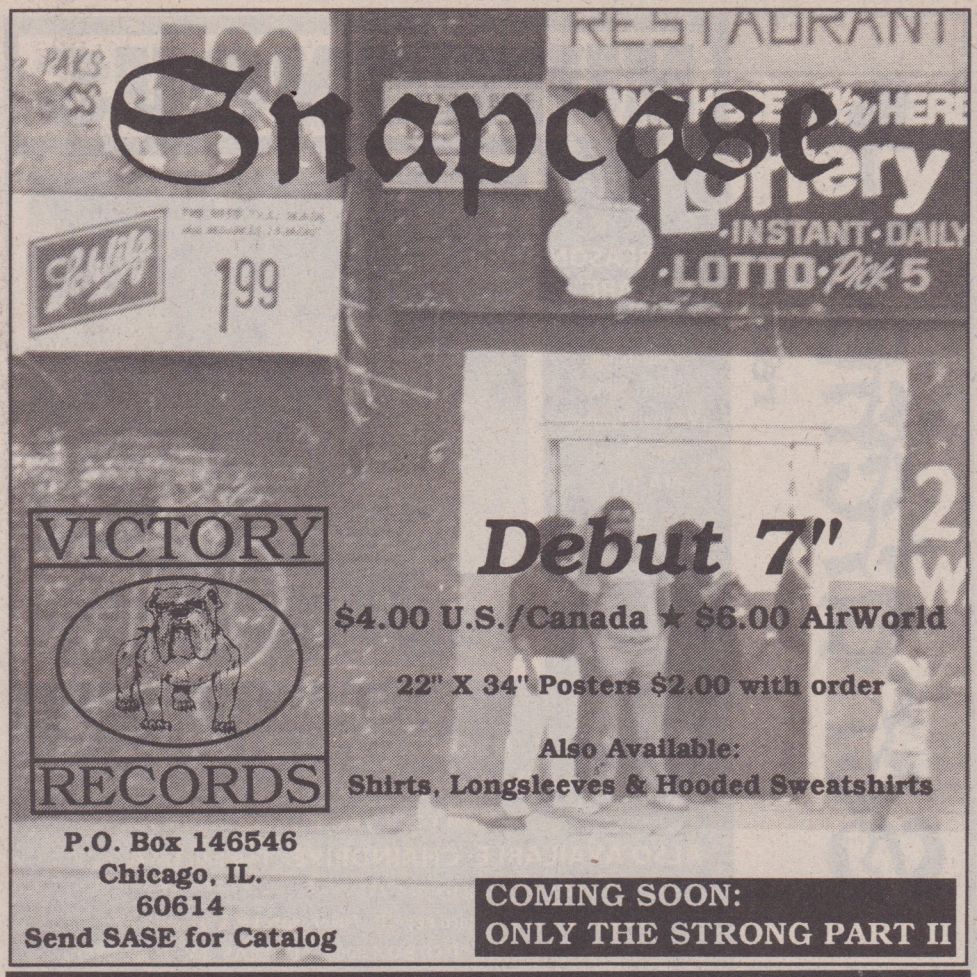

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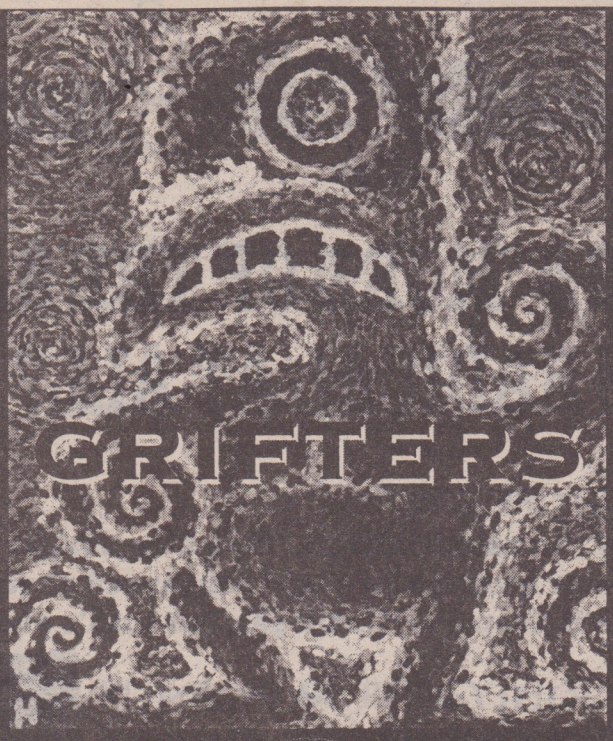

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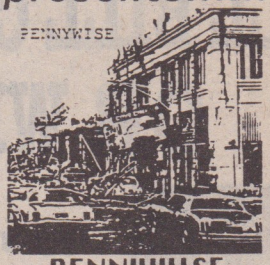

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WHATS THE SCOOP?

By: Tim Yohannan

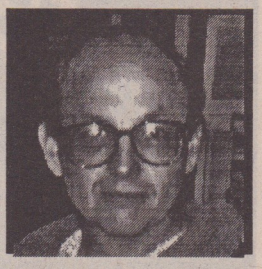
This month's question:

WILL BILL CLINTON BE 'MORE OF THE SAME' OR WILL HE BE RADICAL AT ALL?

KIRSTEN PATCHES, 22, EAST OAKLAND, CA

"He's going to be more of the same old shit. He's a capitalist and won't change society for the better because he's still concerned about business making money. Maybe he'll keep abortion legal, but that's about it."

JERRY BOOTH, 40, OAKLAND, CA



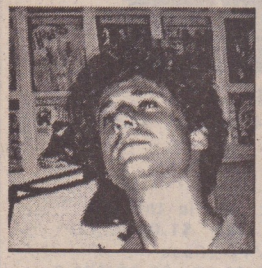
"He's not going to be radical, but he has a Democratic congress, so some of the things people want are going to go through...instead of being vetoed like the last 12 years. It'll be a little bit different, but it'll still de Democratic liberal politics."

JEFF BALE, 42, OAKLAND, CA

"Nothing radical's going to happen. It'll be something like Carter, ineffectual, not really accomplishing much, but won't be a total disaster for the majority of people."

CHRISTEEN CURRAN, 34, SAN FRANCISCO, CA

"Maybe because I'm a complete optimist, but I think he's going to implement changes--maybe just for show or maybe he believes in them. Actually, I think there will be more changes implemented by Gore, especially on the environment, which is a long time coming."



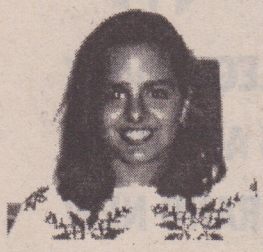
BEN MORSS, 23, BERKELEY, CA

"Anybody's better than Bush, but the country's changing a lot and Bill Clinton isn't radical enough to do the necessary things to keep keep the country from getting pretty chaotic in about 7 or 8 years. But he could be a transition to a more radical government."

HARALD HARTMANN, 43, BERKELEY, CA

"If he can turn the economy and health care system around in the first 100 days, he'll be a good president. He'll be radical because those issues will change the complexion of American society."

WHATS THE SCOOP ?

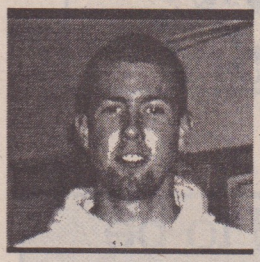


LOUANNE VOSKANS, 24, TORONTO, CANADA

"Bill Clinton's not a radical, so nothing radical will happen because of him. But I do think that he'll be more responsive to progressive groups, so that people who like to sit on their ass and complain about the system should stop sitting and start organizing. And if that happens, you'll see more changes in a radical direction."

SUZANNE BARTHY, 20, SAN FRANCISCO, CA

"Yes, he will be just another politician, insofar as military/economic/ foreign policy. I don't think any of that's going to change. What I'm excited about is the possibility for women's rights and socialized medicine. And I think a lot of attitudes are going to be changed because of his stance on gay rights, health care and women's rights."



DAVID SEIFERT, 22, SAN FRANCISCO, CA

"I'm not sure how radical he'll be, but I think things definitely won't be the same. With Al Gore as Vice President, there's gonna be a lot of progress made with the environment, and the liberal agenda is going to get pushed very far forward as they can concentrate on working with the administration instead of against it."

KEN SANDERSON, 24, BERKELEY, CA

"No, of course not, nothing radical is gonna happen. But we won't have to look at George Bush on TV, we won't have to put up with his whiney drone, or worry about James Baker and those creepy losers running in '96. I mean, what radical is gonna happen? Nothin'"

KATY ODELL, 23, OAKLAND, CA

"I think the past 12 years have been radical in their own way, radically right wing--so I don't know what you mean by radical. I don't think he's going to be radically progressive, and I don't think he's going to be more of the same, I just think it's going to be radically mediocre."

SARAH ZIMMERMAN, 21, RICHMOND, CA

"I don't think anything radical. It'll be more of the same, but hopefully more programs passed through Congress and better Supreme Court justices appointed to tip the scales in a more progressive direction."

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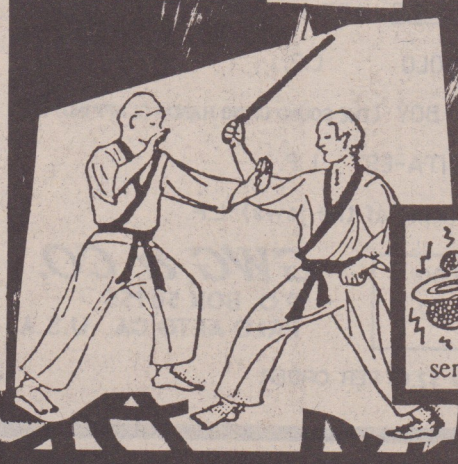

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RADIO ARTICLES

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PUBLIC ACCESS TV

WCXS-FM 94.5 is Fairfax County, Virginia's cable public access radio station ("CXS"="cable access"), supposedly the oldest on the East Coast (it's been going for 18 months or so). The cable company is indifferent to it (just part of their monopoly contract with the government of this huge DC suburb), and the Fairfax Cable Access Corp. is often actively hostile (the FCAC executive director once told radio producers that he saw the radio station as a source of neat audio equipment for the television producers), but we continue as a source of alternate programming in 20,000 or so households.

College radio hardly exists here; WMUC-FM can barely be heard outside U. Maryland's College Park neighborhood, and WGMU-AM can't really be heard except on the same cable system that 'CXS is on (and since they're an AM station, they sound worse). All the other local college radio is NPR, or might as well be, with little or no student input. There are a few other carrier-current on-campus-only stations, such as WGTB at Georgetown U.

Punk on 'CXS is mostly served up by Donna Wilson, on her weekly hour of the "Sweet Freedom" show (Sundays 8pm). She plays independent hardcore, punk and some spoken word, usually politically conscious and liberationist. She's been running MRR Radio for a couple of months. All bands can send cassettes/demos, vinyl, or CDs to the address at the end.

I do the other hour of the show, free jazz and 1900s classical for eclectic smart punx. Eric Mason's "Aural Image" (Sundays 10-11pm) and Jeff Bagato's "Mole Radio" (alternate Thursdays 8-10pm) mix in a little punk with mostly underground pop; Jeff's personal address is the one in "Book Your Own Fuckin' Life" for the station (sending anything directly to FCAC is mostly a waste of time—hardcore should probably go to Donna). "Goethe's Ubermilschwagon" was mixing punk with Consolidated and such, but was only on for this summer, Gretchen Brodtman's "Difficult Listening Hour" (Thursdays 11pm-Midnight) mixes Riot Grrrls with folkies, etc, and Joe "Local" Van Voorhies plays a little (and only) DC-area punk in his Monday-through-Friday morning shows (10am-Noon). The rest of the shows I know of have no punk content, or little beyond the Sex Pistols/Clash or major-label grunge acts. Call us at (703) 560-8255 any Sunday between 9 and 10pm Eastern and we'll say hi and answer any questions. Thanks! Donna Wilson & Todd Mason/Sweet Freedom-WCXS-FM/POB 21/Fairfax Station, VA 22039

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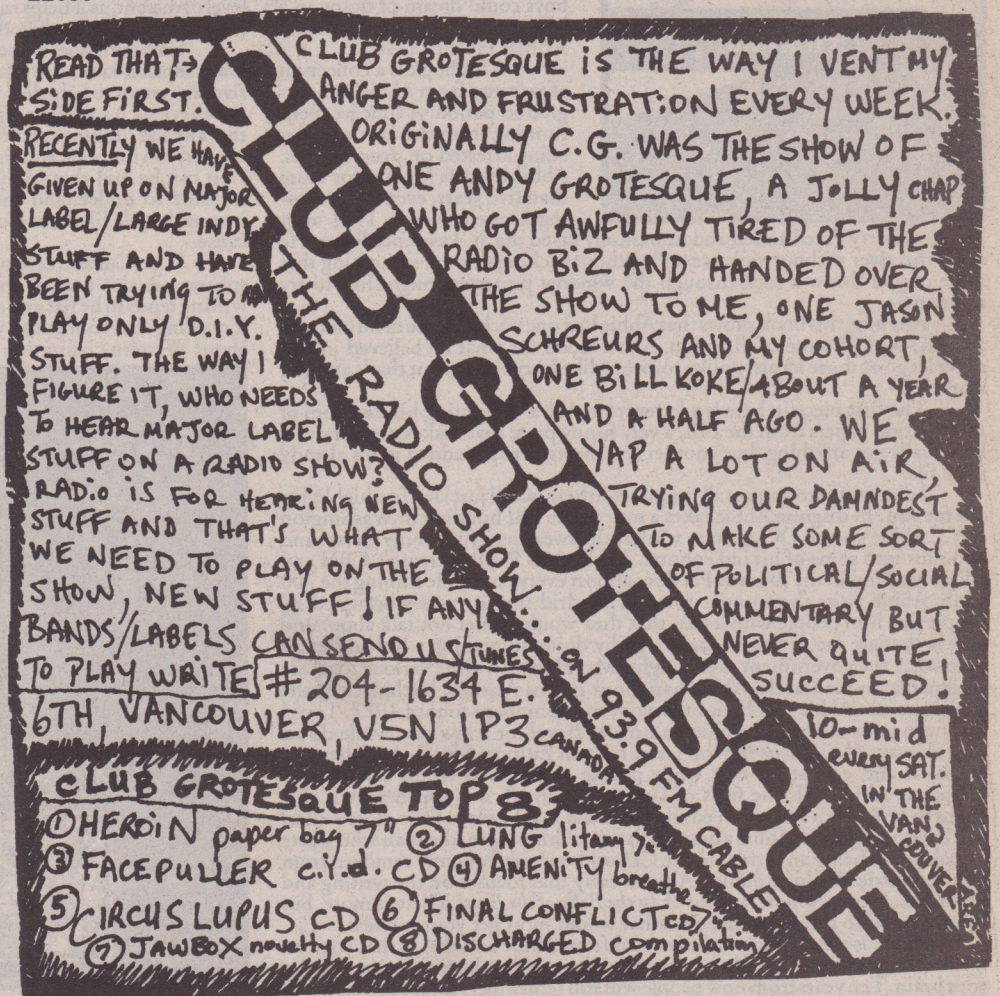


UNDERGROUND NOISE

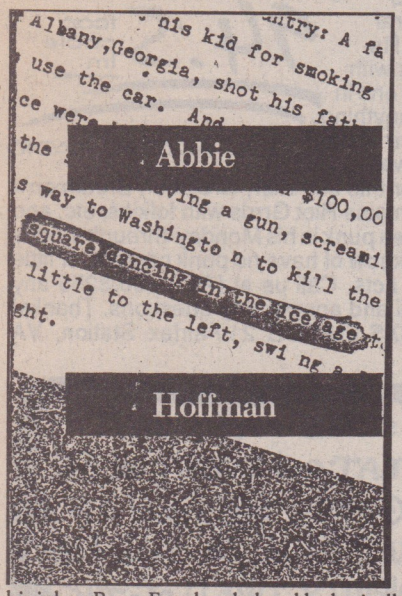
My name is Derek and I do a radio show entitled "Underground Noise" on a local college alternative station called KYMC 89.7 FM. The station is based in St. Louis and has programmed alternative music during the day, but I do a specialty show on Friday nights from 10 PM to 1 AM where I play hardcore and punk, grunge bands and noise bands. I feature bands on major labels and minor labels and even local bands' demo tapes and 7"s. The show is very popular with people into the heavier "Sub Pop Grunge" as well as the newer pop-punk stuff like Jawbox, All, Down By Law, Green Day, Doughboys, Big Drill Car and Fugazi and also the old classic hardcore and punk like Adolescents, Dead Kennedys, DI, Minor Threat, Government Issue, TSOL, Avengers, etc.

KYMC is a non-commercial, not-for-profit radio station owned and operated by the YMCA of St. Louis. Since KYMC is non-commercial, it is funded through the YMCA and membership fees from the DJs and through tax-deductible donations from sponsorships of businesses from around the St. Louis area.

I am interested in finding out about other bands that I may not have heard before and also new releases from other artists that I have heard. It would be very helpful to me to receive any promotional material that I could use on the air. Thank you,
Derek Hahn (A.K.A. Damien)/ Underground Noise/ PO Box 3584/ Ballwin, MO 63011/ (314) 256-1999

BOOK REVIEWS

Reviews by: (TR) Trent Reinsmith, (CY) Chris Yurkoski, (JD) Joe Donohoe



Abbie Hoffman, *Square Dancing in the Ice Age*, (South End Press) Paperback, 242 pp. $8

Okay all you punk rockers. You fools think you really know how to fuck shit up, how to kick ass, how to bring the system down and all that anarchist shit I so often hear spouting from you middle-class living at home off mommy and daddy lips. Well, think again, you mohawked fools, you are about to meet the king of all that you wish to be. A man that could do more damage to society by farting than any ten of you anarchy boys could dream of doing in a lifetime. Ladies and gentlemen... ABBIE HOFFMAN.

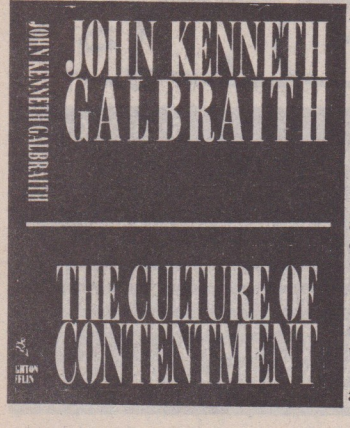
This book is a collection of writings from Abbie's underground period. A time he spent running from the Law on after being arrested on drug charges. Abbie lived as fugitive for more than five years, eventually turning himself over in 1981 after his job as Barry Freed ended and he basically saved the St. Lawrence River. He saved this river without violence and without fucking shit up, something that some of you throw a rock through the window protesters might like to try sometime.

Anyway, this book shows that Abbie had one wicked sense of humor and also one wicked sense of direction. Abbie stood for what he believed in and never let go of those ideals, unlike someone like Jerry Rubin, but that's another story.

The first piece in here is a letter from Abbie requesting his Freedom of Information papers from the FBI, a very funny piece that makes me wonder if he actually got anything, but another few sheets of paper added to his already huge file.

I don't want to go over all the pieces in here, so I'll just lay a few highlights out for you. In disguise Abbie takes a tour of the FBI building in Washington D.C., Abbie goes to DC again to witness the swearing in of Jimmy Carter and also runs into some of his old cohorts. Abbie visits Pat Robertson's CBN and fails to see God in the room as Pat does almost every day while filming the 700 Club. Abbie visits the frontier town of Madrid that is mostly occupied by people like him people with a past that they would rather not talk about and people that are just trying to make a go by doing something a little different than what the government says is right. Mr. Hoffman visits various roadside landmarks on his travels. Abbie hangs out in Los Alamos, birthplace of the atomic bomb. Abbie sees Elvis on his not so triumphant tour of 1977. Travel tips from your old friend Abbie on how to travel for a low cost while down Mexico way. Abbie visits the top restaurants in Europe, fifty-four of them, to be exact, and eats at no cost while posing as the food editor for Playboy magazine. Abbie tells the tales of Gunther Wallraff, a German writer, that seems to be Abbie's European counterpart and maybe just a little more radical in his reporting style. Abbie attempts to meet Philip Agee, the man who wrote a book about being an insider in the CIA and was subsequently removed from a few countries for his troubles. Also an essay that focuses on the writing and life of Jack Henry Abbott, author of *In the Belly of the Beast*. There is more, but I just wanted to show you the ones that would most get your interest.

There is a real lesson to be learned from Abbie and that is that you can make change and you can do it without violence if just have patience and use your brain. Ten years from now people will still remember Abbie Hoffman, but ten days from now will anybody be able to name one person that did anything worthwhile during the L.A. riots? (TR)



John Kenneth Galbraith, *The Culture of Contentment*, Houghton Mifflin Co. 1992 195 pgs

The Harvard Professor's latest book provides a biting analysis of contemporary American society for those wanting a more indepth attack than the average punk lyric sheet provides.

Galbraith's "Culture of Contentment" is made up of the economically and socially fortunate of American society, not necessarily the elite but those of the middle class and above. While these may not make up the majority of Americans, they do constitute a majoritY of those who actually *vote*, and there lies their Power.

Galbraith presents the contented as a hypocritical, inward looking group whose major characteristic (perhaps tragic flaw) is that they see the world only in the short term, not bothering to look at the future and trying to ensure a more equal and stable in the long run. They're not willing to trade the burden of new taxes today to create a better future that may never come, at least not in *their* lifetime.

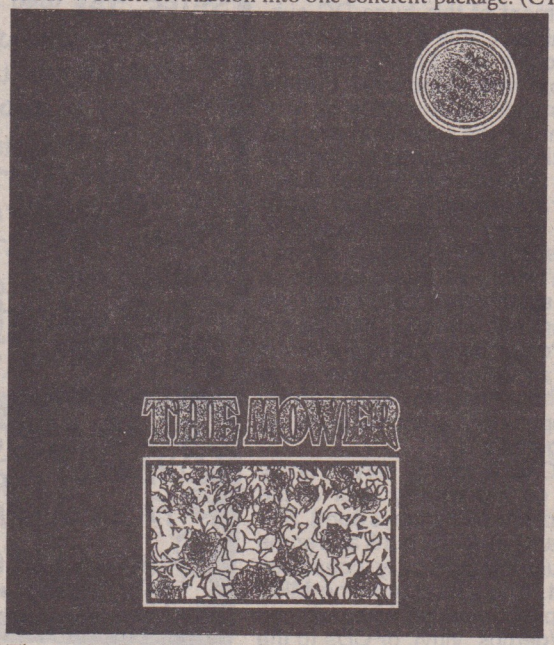
The book exposes the contented's hypocritical attitude towards government spending and economic intervention. They profess to believe in laissez-faire capitalism; except of course, when it comes to the use of public money for Social Security, bailing out failed S and L's and on the military (whose power, Galbraith says) is too self-sustaining to diminish despite the end of the cold war).

"The Culture of Contentment" also describes America's "functional underclass", the lower class who are forced by their position into providing cheap labour for the shitty jobs, the ones the contented feel are beneath them (eg. dishwa-shing, garbagemen, etc.)

Punks and other rebels needn't feel completely threatened in this culture. Galbraith says that the contented are quite willing to tolerate a certain level of dissent, as it helps maintain the facade that the American political systen is a just, dynamic and workable democracy.

Galbraith does present a platform for change. He prescribes things like lower interest rates, increased public spending on infrastructure and a progressive tax system to help deal with the massive inequality. But he doesn't pretend to believe such solutions will be looked to in the near future, he doesn't believe that anyone running for office will risk alienating the largest voting block in the country. So the book ends in a tone that eerily foreshadows the recent L.A. riots; "...it can be said that we have here had the chance to see and in some small measure to understand the present discontent and dissonance and the not inconsiderable likelihood of an eventual shock to the contentment that is the cause."

"The Culture of Contentment" is a short book (military and political spheres are also dealt with extensively) and this is fortunate for Galbraith's writing tends to be flat and academic. But his thorough, insightful analysis will, if nothing else, confirm all your fears and help to focus many of your criticisms about Western civilization into one coherent package. (CY)



Ruts/Schuler et al. *The Mower*, (Memoria Pulp, Bachgasse 1, 7758 Meersburg, Germany) $8.00ppd. (?)

This got sent to us as a fanzine but it's more in the nature of a book so that is how I've decided to review it. Dealing with the subject of violence, and what it entails, this volume was put together by a collection of artists from both sides of the Atlantic using their various talents and mediums to account for, explain, and understand the phenomena of human violence. The result of their concerted efforts has it's ups and downs. Stylistically many media are covered: movie stills from Richard Kern films, music in the form of an inserted 7" featuring Venus Prayer, Freezing Date and others, and prose by the likes of Mykel Board and Vic Bondi. It's very nice to look at as well, if not out and out beautiful. The text is elegantly set and fills a page made of the sort of fine paper they put lawyer resumes on, complimenting the occasionally magnificent illustrations but, comfort and quality aside, a little is lost in just what the overall goal of this effort is. Is violence bad? Do you seek to eliminate it through this? In attempting to encompass many views and perspectives on the subject the editors seem to leave this up in the air and the energy present just seems to get diffused. On one hand you've got PC stuff by V ic Bondi and Paul Weinman, explaining how violent and terrible America is and furthermore how bad violent acts (or even violent thoughts) are and then you've got Kern who loves cinema slaughter and Mykel Board raising a typically troubling question as to whether or not all violence is so wrong and terrible. If the editors had made their own positions on the subject more clear I think this work could've kept the divergent viewpoints without having the whole book lapse into schizophrenia which is something it does somewhat. Inspite of this the most coherent ideas present are those presented in essay form by Mykel Board and Bondi, both of these men seem to articulate most directly the philosophy from which the present and opposing schools of political correctness and

BOOK REVIEWS

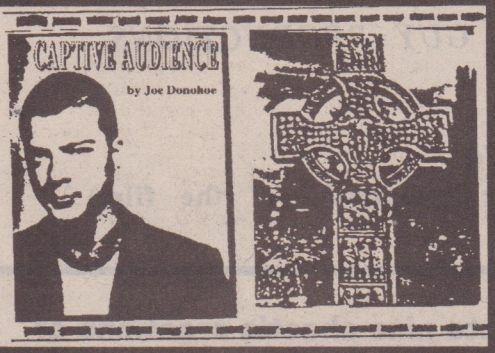
political incorrectness seem to depart.

Bondi analyzes American literature and art which he sees as being the product of an "all destroying imagination" and explains that this is because American capitalism operates on a belief system that combines the unforgiving Christianity of New England Protestants with the entrepreneurial aggressiveness of the English bussinessmen who first colonized Virginia. Both worldviews, he feels, systemize and outwordly direct internal violence. In the prison of this belief system, he argues, American artists can only express nihilistic rage such as displayed in the novels of Herman Melville and Richard Wright, a rage that reflects and is a part of the very real violence that has characterized American history. These generalizations capture the overall jist of those who contribute to the anti-Kapital camp herein though I have my problems with his thesis and those who seem to believe as he does. Bondi makes too many unqualified generalizations. Calling the American imagination "all destroying" doesn't take into account American artists who don't always make violence and obliteration their central theme (Ansel Adams, Georgia O'Keefe, Ian McKaye, Henry Miller, Dizzy Gillespie, Scot Joplin, Mark Twain, Henry James, oh let's go on all day). Individually there were other bits that I didn't like that didn't necessarily carry over into the other artists' explorations, which by and large, tended to be more personal and less sociological. Warning Europeans to protect themselves from American violence (as he does at the end of his piece) is lame. It's the sort of cultural naivete that people who know about foreigners only from Public TV would express. Everything the United States knows about oppression and war we learned on the laps of our predecessors in the world conquest biz, the Germans, the French and the British and if you think that Euros are always so much more civilized than us Yanks you should check out an English soccer game.

The Board essay brought up some less academic but still relevant points. Unlike Bondi, when addressing the issue of American violence, he doesn't see it as a matter of inherent rottenness in the emigre nation that this is, a propensity to smash, kill and destroy with the approval of some horrible deity growling around in everybody's collective Id, so much as the product of people being frustrated by a consumer culture that promises everything and delivers almost nothing (not even adequate health care for the poor). This coupled with the sexual and social repression he sees as being inherent in the American way of life leads people, with no other options, to explode. Mykel Board also argues that violence in and of itself isn't necessarily as evil as many moderns feel morally obligated to hold it. For instance: is S&M between mutually consenting partners wrong? How about the sort of play fighting that animals and little kids are known to do? Is psychological intimidation from a parent really healthier for a kid's mind than a slap?

Also included: the art, poetry and words of Bob Z, Malchus, Syd Migx, Manfred Riepe, Kevin Leyland, Uwe Janssen, Andy C., Fabian Richter and others. *The Mower* is to be an ongoing project and perhaps they are looking for contributions. (JD)

MOVIE REVIEWS



The key to Jonathan Demme's latest documentary can be found in the speech he made when accepting his Academy Award for **TheSilenceoftheLambs**, that's when he praised **Boys in the Hood** director John Singleman as one of the most important emerging young American filmmakers. Singleman's bleak yet hopeful look at South Central LA, interpreted through the medium of fiction, is about race and poverty, cultural self destruction and the need to bring about change, themes which Demme's **Cousin Bobby** also resound with.

The cousin of the title is Father Bobby Castle, Demme's mother's cousin, a white Episcopal priest in Harlem. In the sixties, it is explained, Castle was something of a radical (which is to put it mildly), opening up his all white church in New Jersey to blacks and in addition starting a coffee house in the rectory where young black intellectuals could discuss ideas and plan protests. In the nineties the film shows us that Bobby Castle's church is still a hotbed of community activism with Castle holding mail for evicted tenement patrons and organizing interfaith Moslem and Christian services to fight the forces that Castle claims is dividing poor blacks, Hispanics and working class whites. At one point a service is held by Fr. Castle and a African Moslem Imam in from of a huge pothole (more a ravine actually) dead set in the middle of a Harlem Street which the city government has refused to fix. "They don't care about us." Castle protests "they're letting us die from drugs, from AIDS, from killing each other after taking from us what is ours." The predominantly non-white crowd cheers him. When referring to the black radicals with whom he spends his time Castle says "My friends tolerate this Caucasian quite well."

Castle's hero is Isaiah Rowley ,an East Coast Black Panther who was murdered in the early 70's. At times, when he is talking it is hard to believe that it is a middle class whiteman who is saying what he says, Rowley's influence clearly shows. "Racism is inbred in this country," Castle says to his cousin the director on a drive through poverty stricken Harlem "it's in the way we're taught, our institutions, everything!" Towards the end of the film they visit Isaiah's grave with Demme's camera crew and are chased away by the cemetery caretakers. "The last time we were here the police came," Cousin Bobby remarks.

While Castle's ideas sometime come across as dogma the truth of what he is saying is made flesh as he, Demme and the film crew walk through a tenement criminally neglected by its landlords. Castle describes to Demme what he witnessed there during a fire. "They wanted me to bless a whole family that had asphyxiated. All the children were spread out on the bed and the mother was huddled over her youngest next to it. I saw another woman in the same fire throw her child out the window rather than have it burned and then throw herself but not before raising a fist as if to demand why she had to live like this, why did she have to die like *that* in such awful poverty. I'll remember the sound of her skull hitting the pavement forever."

Cousin Bobby balances itself between such brutal explorations of what some people in this country have to live in and sentimental snapshots of Castle and his family. It's an unpretentious work in which the personal is quietly combined with the political though it is the last angle that is ultimately focused on. The final image the audience is subjected to is footage of the urban riots of the 60's supplemented with the militant 80's jams of KRS-One. Whether you agree with the sentiments expressed by Castle or approve of a white guy analyzing race issues this picture should be commended for attempting to deal intelligently with a problem that hasn't been dealt with intelligently in twenty years.

The Candy Man, we are told, was a brilliant black artist who came to an unfortunate end in the 1890's. He fell in love with the daughter of a wealthy white landowner who reciprocated the sentiment. When she became pregnant her father paid some hooligans to punish the unfortunate artist. They chased him to an open green where, when they caught him, they cut off his right hand with a rusty saw, set a swarm of killer bees on him and then burned his body, after his death from bee stings, on a large garbage pyre. No one came to his aid. Now the Candy Man returns to take errant children and those who doubt his power. If you say his name five times while looking in the mirror he will appear behind you and cut you with his hook hand from naval to nape. Such is the stuff of legend and such is the beginning premise of this film. Sound stock and cliche? Well it's not.

Candyman, the latest adaption to film of the short fiction of Clive Barker, does what really good horror films should do, take the stuff of campfire whispers and transform it into relevant horror that gives an audience new perception of the terrors of contemporary society. Fairly faithful to the story *The Forbidden* upon which it is based, British video director Bernard Rose has taken the strong points of Barker's writing, the illustration of modern neurosis and cabalistic symbolism in flowing prose, and put it in celluloid form with long chilling camera pans of urban landscape and the somber music of Philip Glass. The central figure of Candyman is not the said tragic figure but rather a venturesome woman sociologist Helen (Virginia Madsen) trying to unearth the origin of urban legends while debunking them at the same time. Like Faust, her vaulting ambition and dangerous curiosity doesn't check itself as she drags friends and loved ones into the Chicago inner city to see how killings attributed to a "Candyman" tie in with the old folk tale. As she goes deeper into her research her research goes deeper into her. When the "Candyman" is caught and revealed to be nothing more than a homicidal drug lord she feels as if science and reason have prevailed over myth and superstition but that's when the real Candyman (Tony Todd) appears in a swarm of bees with hook hand to take her loved ones in murders for which she is blamed. "You took away belief in me Helen now innocent blood must be shed," he tells her in a voice of bees, before confessing of his strange desire for her "It was you all along I wanted Helen."

Like the better horror films of recent times, Stanley Kubrick's **The Shining** and David Croenenberg's **Videodrome** come to mind, Candyman studies isolation, abandonment and the all destroying paranoia of modern life. When all those who should love and support her are murdered or abandon her the only support Helen receives is from the ghost that destroys her life. He's an old fashioned romantic, not a modern cynic, who wants to make her immortal. "It is better to be spoken of on street corners, have your name written on a thousand walls, to live in tale, than to be," the Candyman tells her. Dark tales, it is insisted, must be heard and believed. Since Helen destroyed one such tale a new one must be created. This theme is a recurring one in Barker's writing, the necessity of dark romance for intellectual health, and one that made this film for me. I recommend **TheCandyman** as an above average spook show for the thinking gore hound.

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Scene reports

Hello and greetings from the "City of Roses"! It's been a long time since I've seen a scene report, and hopefully either I or someone else will be able to provide information about the Portland/Oregon scene with some degree of regularity.

First off, the Portland political punk scene is an interesting one; in some ways very closely knit and personal, and in other ways full of the (somewhat more than) usual amount of backstabbing, soap-opera bullshit. The last year or so has seen this part of the Portland scene immersed in one ridiculous drama after another, as shit-talking and ultra-PC holier-than-thou attitudes caused rifts and feuds that threatened to shatter any semblance of unity that we were trying to achieve. But people are starting to get along with each other, and things are looking up for the future of Portland's alternative to stupid "Drunk-Rock" bands, Sub Pop wannabes, and legions of shitty Nirvana clones.

There are a few really good bands in Portland, and I'll start of the part of the scene that I'm most familiar with, that being the "political punk scene" (I hate ambiguous labels like that...).

THE UNAMUSED

The UNAMUSED have just released an awesome LP entitled *Haven't You Been Deceived* on Allied Recordings, installing themselves as another in the growing list of kick-ass bands which are on that label. The UNAMUSED also have a self released 7" EP called *Red, White and Brainwashed*, which I believe is still available. Their sound on the LP is reminiscent of (what else?) mid 80's UK and US hardcore blended to produce a wall of sound (lent even more power by the mixingboard adeptness of POISON IDEA's Slayer Hippy) which should please any discerning hardcore/punk aficionado. Get the LP, as it's sure to become a classic.

PIG CHAMPION POISON IDEA

After three and a half years of existence (resistance?), DEPRIVED have called it quits, leaving in their wake two EP's and a cassette. A split EP with RESIST should be out any time on Profane Existence's record label, so watch out for it. DEPRIVED's second EP, *Reject the Illusion...*, is still available for $3.00 ppd. ($5.00 foreign), as is the cassette for $2.00 ($4.00 foreign). As for the members of DEPRIVED, drummer Todd slings bass in UNAMUSED; I hear Mike is starting a tape label and continuing work on Resistance Records (and I hear rumors of more music projects as well); After Tom left the band shortly before their tour, Tony is singing with RESIST; I'm not sure what's in the stars for Gary (except sharing his apartment with an enormous lizard), and I am kept pretty busy with RESIST, who are the next band I'll cover.

RESIST have returned from a six week tour of Europe, cut two weeks short as a result of me breaking my hand in a tragic gardening accident. The tour took us through ten countries, including the refreshingly different music/political scenes of Poland and Czechoslovakia, with German psycore ragers UFD (cheers!). From what we saw over there, the US scene could stand to take a few hints from the European scene in terms of dedication and cooperation.

GODLESS

RESIST have several vinyl releases to date, these being a self titled EP, a 22 song LP called *The Solution...*, and a split EP with Massachusetts-crust fiends Dlisrupt. The split EP with DEPRIVED should be out soon as well, and many projects are in the works for the future. I can't exactly make an impartial description of RESIST's sound, but I'd consider it straight forward, to-the-point hardcore, heavily influenced by old (and some

new!) Scandinavian, Japanese, U.K., and U.S. HC/punk bands.

The first RESIST EP is no longer available, but the LP can be obtained either in stores, from distributors, or from Words Of Warning Records in the U.K. and Media Blitz Productions in the U.S.. The split EP can be purchased from any number of distributors as well as straight from the label, Destroy All Music.

Moving right along, EXCREMENT are almost ready to unleash their audio carnage upon the world. The recent departure of their guitarist (me) has only slowed the thunderous onslaught of the EXCREMENT juggernaut, so look for debut vinyl or demo soon. You were warned.

GODLESS are a really great 3-piece with singer Leslie's voice lending an A.P.P.L.E.-like quality to their fast paced-yet melodic sound. Their debut LP should be out soon on Tribal War Records. I've heard the advance tapes of their album, and it sounds fucking great!

SUBDUE are the most recent addition to Portland's peace punk scene, carrying on the scene's penchant for an aggressive, heavily UK influenced sound. They've only played live a few times, but if their shows so far are any indication of what the future holds for this pissed-off trio, then SUBDUE promises great things to come.

DEPRIVED

EXCREMENT

GASHDIG are a really strange industrial/grunge type of band with former RESIST skin-beater Kenny on drums. The mixture of driving, almost tribal, heaviness and social commentary make GASHDIG a really interesting and enjoyable band. I'm not sure what the future holds for them, but hopefully we'll be seeing GASHDIG vinyl soon.

Next is COMRADE BANE, a band to put the Rock back in Punk Rock. Their style is a heavy L7-ish sound, with personal lyrics sung by Mary, who's the wife of POISON IDEA's Jerry A.. COMRADE BANE also features members of the much too short lived band IGNORAMUS MONKEY ANUS (who, in my opinion, *ruled!*). I've heard that there are plans to release a 7", hopefully soon.

BARRAGE are a very chaotic noise "band" whose name accurately describes their tuneless, merciless assault. They're really cool people with a really cool sound (there is a tuba involved!). Hopefully they'll releases something soon, although an audio recording could never match the intensity of their live performance.

ALCOHOLICS UNANIMOUS are still in a drunken stupor after releasing several classic 7"s. A.U. are a straight edger's nightmare, and they're loud about it too. Now, if only they'd release an LP...

SMEGMA are the strangest band I know, and their 20+ year existence has produced a lot of really weird industrial (?), experimental (?) records, tapes and videos. On the way is a SMEGMA video, aptly titled *Oblivionaries*, and a track on a 12" comp with HELLCOWS, THE LAST PARIAHS, CRACKERBASH, MULE, and NERVOUS CHRISTIANS, to be released by Lung Lizard Records. Rumors are in the air as well about a 7" collaboration between SMEGMA and aging underground art veteran William S. Burroughs.

Technical wizard Mike Lastra also owns Smegma studios, where many local bands (including RESIST, DEPRIVED, UNAMUSED, and GODLESS) have recorded.

No Portland scene report would be complete without a mention of those punk rock heavyweights POISON IDEA. I've heard all sorts of rumors about the release of a five 7" set of cover songs, but I have no idea when that's coming out. POISON IDEA were also featured on the 8 band, 4 record tribute to the WIPERS 7" boxed set, and their cover of "Up Front" does the original much deserved justice.

RESIST AND UFD

Lack of time and space doesn't allow detail, but very much deserving mention are other great Portland bands like CRACKERBASH, MULE, M99, DEAD MOON, RANCID VAT, and LIVING EYES.

Elsewhere in the state of Oregon are Eugene's DETONATORS, who have recently returned from a U.S. tour with Seat-

tle's D.C. Beggers. After three full length albums, a split EP with Econochrist, and two EPs of their own, these veteran scenesters are still going strong, with a European tour in the planning stages.

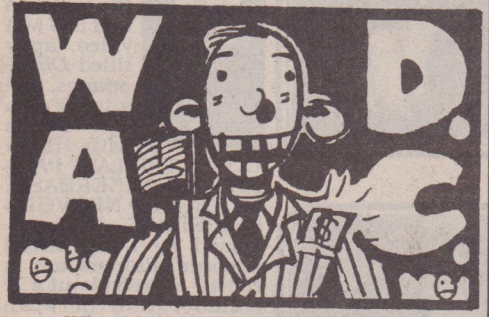
Also hailing from Eugene are the ska-core combo, THE TREATMENT. They've got a really cool demo tape out and put on a great live show.

From the Salem area come HATRIOT, a pretty cool fast h.c. band with good political aspirations. Unfortunately, their demo doesn't have an address on it, so I have no idea what the status of this band is at this point.

Well, that's about it for the Portland music scene. I wish I had the time and space to go into greater detail about clubs, food co-ops, political organizations, etc., maybe next time.

If anyone wants to reach me, I get mail at the RESIST/DEPRIVED/EXCREMENT PO Box. To everyone who's written to me and is still waiting for a response, have patience, I've been totally busy lately. Cheers to everyone I met in Europe: UFD and crew, Lenka & Martin, Maren, Adi & Romp, Hiatus (bedlam in Belgium!), Oliver, Viktor's Hoffnarren, all the Chris's, and the rest. Tip some apfelwein for me.

Kelly/ 1951 W Burnside #1654/ Portland, OR 97209



What the hell??? It's been about a year and a half since someone in Washington DC got off their silly ass to do a MRR scene report. So after looking in issue after issue I've decided to do it myself, lame and cynical as it might turn out...

Yes, the punk scene in DC is very active. Let me stress that a lot of what goes on is very individual, or in small groups. There is no single unifying "scene", politics, even musical taste or style. I will say that overall here in our capital city, those involved are against a lot of ugly bullshit and for a lot of beautiful stuff. Positive Force and Riot Grrrl are both active in "getting stuff done", but I'll get back to them in a few paragraphs.

Bands: Yea, we have bands here in DC even. Many. I'm sure I'll end up leaving a few out, as I am not a scene authority. First (but not necessarily foremost) I'll write about Dischord. That is said with mild sarcasm, reason being is because there actually are decent bands and things going on outside of the Dischord scene. Anyway, here goes...

FUGAZI just played a free show at Fort Reno Park. Quite honestly, it was the best energy and passion they've shown in a while. New songs, including "Instrument", and others whose names I didn't catch, were excellent. Guess you could say they are going on strong... it's a shame people (even in DC) sometimes don't pay attention to them - they seem too interested in jumping on people's heads and screaming. OK - I'm going off and being "preachy"- right? Bands bands bands, fine. JAWBOX and SHUDDER TO THINK have both put out albums fairly recently, both have toured recently, and both have seen lineup changes. Adam (formerly of JAWBOX) is now with S2T, as also is the old bassist of SWIZ (name slips my lame brain) on guitar. JAWBOX now has a fella named Zack on drums. Live, they are as good as ever. GRAY MATTER released a very polished album this very week - they've not played out a lot recently. CIRCUS LUPUS has played out a lot, and are nasty and hard. A new 7" just came out by them on Dischord. Send to the same label for the 7" by DESIDERATA (Amanda Mackaye's outfit). Very smooth, rich, hard and melodic post-punk stuff. They recorded a few more songs recently - so hopefully we'll see another record sooner or later. I hate to say this, but DESIDERATA has broken up. Shucks. I think there's a band named HOLY ROLLERS in this town... can't say for sure. Haven't seen them around in a long time. SEVERIN is a band that just put out a shiny shiny shiny LP on Dischord. Mark Haggerty (GRAY MATTER) and Alec Bourgois grind on geetar, with Alec singing. Decent, but not my cup of tea... perhaps yours. Poppier, of course, are MANIFESTO (ex-EMBRACE) and THE HIGHBACK CHAIRS. Jeff Nelson just played his last show with them, and has no more band plans.

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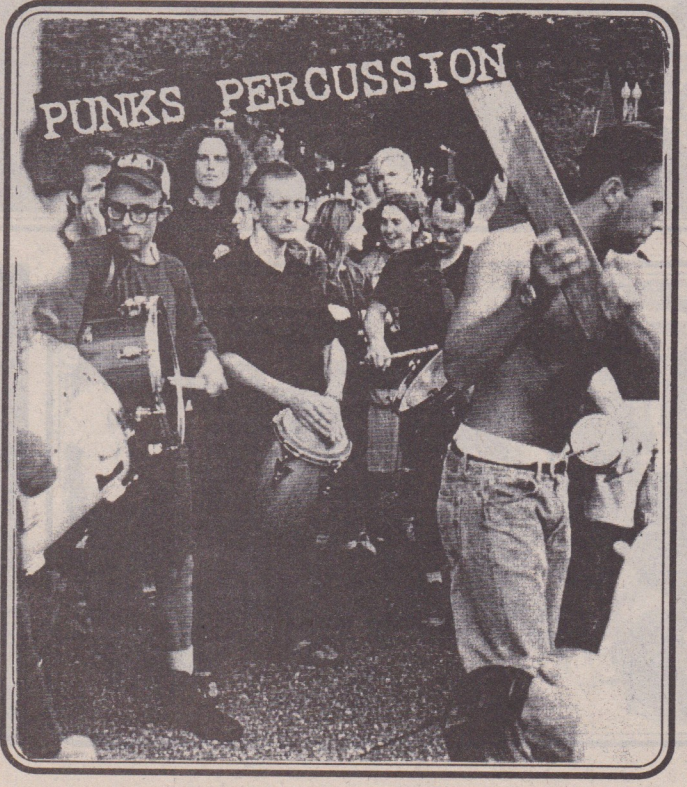
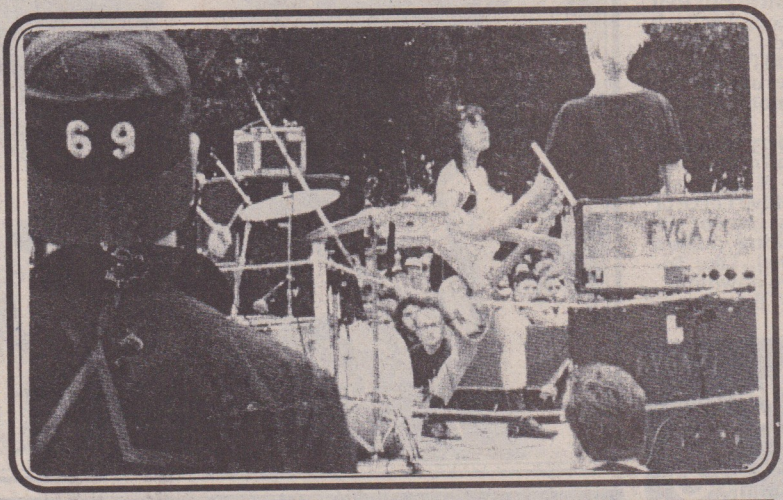


US SUPREME COURT

ex-AUTOCLAVE members (among others) and are good live. BIKINI KILL is now a DC band, or should I say, was. Minus Kathleen, they're calling themselves FRUMPIES (or so I'm told... something like that). THELMA is Amy Pickering's new group. Caught them at the Riot Grrrl Convention... nice. Andy and Jerry (ex-FIDELITY JONES) have a band going. Idiot that I am, can't tell you their name, neither can my roommate (and he used to play with them). Speaking of Tomas Squip, he is working on a very well produced album at Inner Ear Studios. Solo, but with many excellent professional musicians backing him up. As for John Stabb, he is teaming with the Reverend Frank Love (as he did in a prior band called WEATHERHEAD). Live, they are fun and weird and noisy, complete with an indescribable prop known as "The Satanic Disco Machine". Oh, the band's name is TEEN PSYCHO BOOTY. And of course the ever-ominous sultans of sass, singers of sickening sweet eardrum-bursting anthems of adolescent angers, THE NATION OF ULYSSES, are at it. On tour at this very moment, rumor has it the one guitarist quit. It happened before last year, but the Nation raged on, so chances are they will survive and thrive.



BIKINI KILL

In the flesh, live, THE NATION has become better and better. All new material... which I'd imagine is on their spanking brand new record *Plays Pretty For Baby*. Get it now... OK?

RIOT GRRRLS

Some lesser known bands now, mind you. And you'd best read about them, because it's a very inspired crop of 'em, and sooner or later some of these bands (or bands that members are in) will be well known. First off - RAIN LIKE THE SOUND OF TRAINS - their first show is this week - and the lineup includes Dug E. Bird and Pete C. (Verbal Assault) - guess I need not say more. Next is HOOVER (ex-ADMIRAL, HOONAH, FUSE). Live, as good energywise and passionate as any band you'll ever see - no shit. QUILL is a young and original band who have a nice tape out recorded at WGNS (Geoff of GRAY MATTER'S studio... a great and cheap place to record!). FINE DAY is a melodic and powerful young band who just put out a single on Sunspot Records, also recorded at WGNS. They just did a three-week tour of the midwest and northeast with Pennsylvania's JUNCTION. An all-girl band (nicest people ever, too) named CHOPTANK, played a few shows and has had to disband with members returning to school. Shortlived is also MR. CANDYEATER, with Renee moving to Boston. They even opened for FUGAZI and played a few out of town shows. Good, clean, simple, fun songs, and a tape recorded at WGNS. Also having recently gone into WGNS and having made a shiny tape is PROJECT 23. PROJECT 23 is self-titled "solo accoustic-electric punk" and just did an eight gig tour from DC to Illinois. MOSBY'S RANGERS are a two-piece folky, punky, original outfit with a 7" and polished tape - along with gigs - upcoming soon. Dave and Erik (ex-FENSHEN) are together working on bass and guitar once again. DEGENT is a raw, youthful, hardcore band. Bandwise, that's all I can think of right now...

Zines: I only know of a few - if you care that much about DC-area punk zines, scan the reviews section of a few issues of MRR... OK? *Punk Life*/ 850 N Edison St/ Arlington, VA 22205... *Dixie Phoenix*/ (punk in the spirit of The South)/ 3888 Nth 30th St/ Arlington, VA 22207... *Amnesty* (thoughtful and sincere political-punk rag)/ PO Box 25144 NW/ Washington, DC 20007... *Shitzine* (political rantings and poetic prose straight out of some dork's diary)/ - 1304 Euclid St NW/ Washington, DC 20009. All of the above are free with postage - So send a few stamps!!!

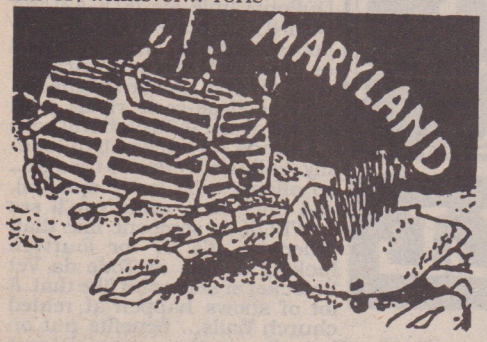
Shows: Once upon a time there was one of the best little clubs ever, where every small and different to every larger and different band from DC and outside of DC played - DC Space. Space had to shut down at the start of 1992, but things go on... Club Asylum is a decent little hole, as is the 15 Minute Club. The Washington Peace Center has been kind enough to donate it's living room for shows - fuckin punk! Shows (when the weather is nice) happen outside sometimes - at Ft. Reno Park, DuPont Circle, etc. (FUGAZI and BIKINI KILL played recently outdoors right near the US Capitol as part of a Supreme Court protest). Once in a while the cheesy, ugly, college-rock ripoff joint known as the 9:30 club will have a 3 bands - 3 bucks night (usually really shitty bands though... no offense, my lousy opinion), and once in a while you'll see JAWBOX or someone like that, otherwise it's L7 for fourteen fucking dollars or Tode da Vet Splocket or some shit like that. A lot of shows happen at rented church halls... benefits put on by Positive Force for worthy causes. Recent out of town bands to play such shows are Spitboy, 411, Iceburn, MDC, Born Against, Citizen Fish, Lungfish, Alloy, Damn Near Red (an incredible Richmond band with a sweetly-haunting, beautifully-voiced female singer... they could go far!), and Jawbreaker (well, not really, the singer was too sick to play... maybe next time). Coming real soon to play Positive Force shows are Samiam and Chumbawamba.

PF is a little bit quiet lately, as people have gone back to school, and Mark Anderson has been trying to write a book. But don't let that statement fool you... a number of its individual members are busy doing a number of meaningful things. To enumerate on this would take many a page, so just trust me. One thing I've noticed in the DC Posi-Force Community over the past few years is an overall shift from older to younger members. Instead of folks being 24 or 25, the average age is maybe 18. Not that there's anything wrong with that, but one thing that's for sure is a bunch of older punks (who have NOT burned out or sold out) are going to be more focused and productive than ones who are younger. And over the past year or so, a lot of PF members have been young punks in or barely out of highschool, very green to politics and often green to punk. But the energy's there, its a matter of directing it. Blah Blah Blah... if you want to be around the PF scene, it's very open to visitors... get in touch with them at 3510 N 8th St/ Arlington, VA 22201/ (703-276-9768). And believe it or not, people even hang out and have fun! Not everything is political and serious. There's pinball night, hat night, basement shows and vegan pot-

lucks, a cast of crazy characters and all sorts of shit going on.

Well, I was going to write a bit about Riot Grrrl, but am opting not to - so there. I will tell you that the 3-day RG Convention in August was very cool, successful, fun, and I'm certain very inspirational and empowering for females who were involved. I'm not too sure though, being mayle and all.

That wraps this shit up! Sorry to sound so lamely teenager-like, crude and opinionated too... I tried the best I could. If anyone is interested write to me care of Positive Force or *Shitzine* (it's mine). If you want a copy of the PROJECT 23 demo it's 2 fucking dollars (address above, same as *Shitzine*). Like Tomas says, its "unskilled plaintive dawdling". Thanks, love, peace, anarchy, fire, guns, knives, whatever... Torie



John Waters once described Baltimore like it was as if every eccentric in the South decided to move north, their cars broke down here, and they stayed. Judging from some of the people that this city has produced: Edgar Allen Poe, Billy Holliday, Frank Zappa, and David Byrne, Mr. Water's description is on target.

Baltimore also has a pretty good baseball team, a mayor that wants to decriminalize drugs, and the highest teenage pregnancy rate in the United States. But Baltimore is a city like no other with it's northern hipness and progressiveness and southern honesty and grit. The result is "not a city but actually a solitary planet orbiting its own star".

Planet Baltimore has also got an underground scene that all you folks on Earth haven't heard about for a few months. So grab a Natty Boh, kick back, and check out what happened in my city this summer.

The summer of '92 will be remembered as the summer that the Baltimore underground's bands broke up and it's clubs closed down, but it was also a time for us to start getting our shit together. A lot of bands decided to call it quits including MONKEYSPANK, THE PILTDOWN MEN, POSTMAN, ACME, GOLDEN SOUND AXIS, and MUSTARD SEED MAGIC. In addition, the Hour House, an underground warehouse space/club that was the main place to see shows for the last year, closed down as the renter and show organizer was evicted. Also The Jar, another art studio/club, had to call it quits at least temporarily when the landlord pulled a surprise inspection and found the remains of the Unsane, Alice Donut, Seven League Boots, Mule, Circus Lupus, Cows, Outcrowd, Cop Shoot Cop and many other shows that came through. A lot of my free nights were spent hanging out at the Mount Royal Tavern or The Rendezvous Lounge where after only a few weeks of the same old thing I started wishing we had some shows to see. Fortunately, other people felt the same way and we've begun rebuilding our club scene.

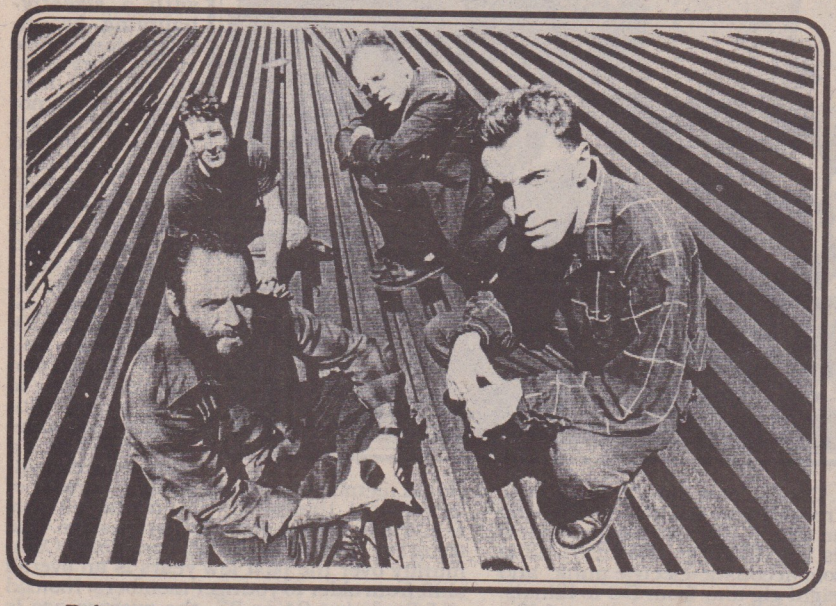
In the old days, before the art school bands, before the skinheads destroyed the underground, there was an excellent hardcore scene centered around Jule's Loft on Eutaw Street where national and local bands would play every Friday and Saturday night.

LIQUOR BIKE

Jule's has reopened the Loft in West Baltimore at 1724 Frederick Rd. three years after the infamous St. Valentine's Day Massacre where skinheads attacked the father of a band member, breaking his jaw with brass knuckles, and resulting in the police shutting down the club. This summer he has brought in Clutch, Loose, Outcrowd, No Redeeming Social Value, Boondoggle, Summer's Eve, Gunk, Artless, and did a benefit for Louis Peltier and the American Indian Movement. The Loft is a great place for underground bands to play. If your band is interested in playing you can reach Paul (that's me) at (410) 235-1314.

The other clubs here worth an underground band's time are the Hour House, the Firehouse, and the Jar. The Hour House which is in the process of renovation right now has no telephone, but by the time this is released they probably will so you can get their number from me. The Firehouse in Sowebo (Southwest Baltimore) can be reached through Rob at (410) 625-4290. And the Jar in Downtown Baltimore which does shows every couple of months can be reached through Steve or Doug at (410)528-1929.

As the summer began, Baltimore welcomed home local heroes and Baltimore's best band, LUNGFISH, whose lead singer Daniel Higgs spends most of the year in San Francisco as a tattoo artist. Until about 1986, Danny fronted another Baltimore band, REPTILE HOUSE, who are remembered on their Merkin release *Listen to the Powersoul*. The Lungfish sound is characterized by Asa's simple repetitive guitar riffs, Danny's soulful voice and poetry, and John and Mitchell's hypnotic rhythms that combined can create an incredible live experience. Lungfish has released two excellent albums: *Necklace of Heads* (Simple Machines/ Dischord) and *Talking Songs for Walking* (Dischord). Buy them both!



LUNGFISH

Another great band from Baltimore is LIQUOR BIKE who formed earlier this year and have been buzzing around the East Coast since. Their music combines growling, noisy Stoogesque guitars and vocals that sometimes sing melodically like a chain smoking Bob Mould and other times bark like a hungry Tad. They've got a six song tape ($4) that rocks just as hard as the live show, and a three song EP ($3) on Penultimate Records that will be available by this issue's release. Contact Liquor Bike for tapes, vinyl, or bookings through Dave Koz at (410) 234-0048 or write him at Merkin Records/ 310 East Biddle St./ Baltimore, MD. 21202.

This summer we heard the first sounds from KNUCKLEHEAD, a band that uses two heavy, yet tasty guitars and a hard hitting drummer to create a thick wall of sound from which their singer wails away on. I think these guys will do Baltimore proud when people hear their seven song tape available for $5 from Miyuki at 208 East Biddle St./ Baltimore, MD 21202, tele: (410)752-8122.

SICK has also been playing around town this summer. These guys play sloppy drunk punk rock and roll like Johnny Thun-

ders or good Social Distortion. They're a good time live with their cover of "Freebird" and their occasional douche or cigarette toss. You can check out their twelve song tape, "We Smell Sausage", available for $5 from Sick at 8610 Oakleigh Rd./ Towson, MD. 21234.

CANDY MACHINE got a new rhythm section this summer and I saw them for the first time this weekend. They've tightened up their sound which shows influences from our D.C. neighbors and from James Brown, although they might not agree with the latter. They're ready to play some more out of town shows so if you need a good band to play then give Tony a call at (410) 625-1514, or write them at PO Box 23662/ Baltimore, MD. 21203 for their demo tapes or their single on DeSoto. They also are about to release a CD that can be gotten from Skene co: Twin City/ 1263 Donahue Ave./ St. Paul, Minnesota 55104.

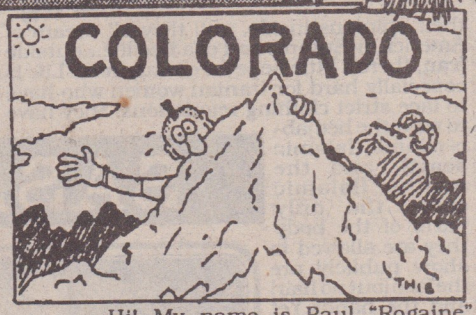
Two other good local bands are STRANGERTHAN FICTION and RAPESEED. STF combines the heaviness of Black Sabbath and the insanity of The Residents or Frank Zappa on their eleven song/$5 *Motherfungus* tape and their new CD and tape produced by Kramer of Bongwater entitled *Gnaw*. Reach them at PO Box 455/ Sykesville, MD 21784 or at (410) 795-5519. RAPESEED are a new band that echo punk rock '77 style but with a hardcore '92, politically correct attitude. Their views on everything from sexism to soft drinks to ska music can be heard on their tape *The Facts of Life*. Write Megan Carebear at 3 Dellcrest Garth/ Lutherville, MD 21093 or call her at (410) 252-6783.

Other Baltimore bands include JADE, CLOACA, WOD, BERSERK, SPOT, JUICE, LUPARI, CAFFEINE DRIVEN STRESS MAGNETS, Q, BAZOOKA JOE, SQUID, CULTURE IN DECLINE, SANDWICH OF LOVE and BLAST FURNACE. Maybe the next scene report will talk about those bands some.

That about wraps up the summer scene report. One last word goes out to all the Baltimore underground scenesters to whom this may concern: Baltimore is too small for your swelled head. Some people say we live in a shit hole. Well, it's starting to smell like one with people shitting on each other all the time. Check your altitude. Flush the toilet. We're all down in it together. Together we'll rise above it. Peace from the Loft to the Hour House, Firehouse, and The Jar. Fuck Max's on Broadway, The Rage, Hammerjacks, and all the other rip off artists with big prices, big bouncers, and little fun.

Paul Hutzler/ 111 E.23rd St #2/ Baltimore, MD. 21218/ (410) 235-1314

COLORADO



Hi! My name is Paul "Rogaine" Ladanyi. This is the very first scene report from the bowels of Fort Collins, Colorado. This means that a few things must be clarified. First let me tell you a few things about the place. Ft. C is placed in the foothills of the rocky mountains making it very scenic and making the air fairly thin. The latter giving the inhabitants very strong lungs which are needed for the area's favorite pastime of inhaling herbal smoke. Contrary to popular belief not everyone there is a rancher or a hick, although we do have a few of those types too. Also contrary to the media, Klansmen do not roam the streets beating up the local minorities, although we are not completely free of said ignorance. The adult mainstream population is pretty conservative but the youth of the town are fairly openminded to a lot of alternative thinking. Which brings us to the point of this thing that I am typing. Ft. Collins has had a strong punk scene for quite a few years, and as of recently we have had an upsurge of local bands and even a new venue to put on punk shows. The new venue is called Bobz Basement, named after Bob Baker And Bobbie Pfeiffer, two former residents of this town that are sorely missed. The place is open to DIY promoters at a reasonable rate and the door prices have been under five bones. There have been a plethora of shows there recently such as Monsula, Offspring, Gr'ups, Girls Vs. Boys (hi guys), Libido Boyz, Malignus Youth, Horace Pinker, Mule, and some others that escape me now. It is of course an all ages joint. After a recent run in with the fire marshall it is being brought up to code and should be open soon if not now. Thanks go out to Dave at Front Range Records for taking initiative and opening up the place.

Speaking of that main staple of underground music retail, Front Range is a marvelous place to shop. It's independently owned and operated and Dave, Pete, and Andy are cool people. If you want to find some vinyl or CDs, stop in at 632 South College Ave.

Neat places to go if you happen to find yourself here. Avogadro's Number is a good restaurant that has mellow atmosphere and a menu that includes vegetarian cuisine. It's on Mason street. Paris On the Poudre is a trendy coffee shop downtown that a lot of punker type people frequent. I'm not sure what the attraction is but I have found myself enjoying java there also. Good bars to get sloshed at are the Old Town Ale House, the Mountain Tap, Coopersmith's, and Linden's. They are all located in the oldtown district and all have a variety of local microbrew. Try Coopersmith's Punjabi Ale for a snockered good time. I also recommend Fat Tire ale which can be found at most of the liquor stores in town. Since most of the punks here are fairly poor, an evening out probably includes a visit to the Aggie Theater for a dollar half movie. The guys that work there are rude boys and usually before the movie starts, ska is cranked over the stereo. Other poor activities are mountain biking on the local bike trails, camping, and get ripped on cheap beer at home. There is a decent Goodwill in old town to fulfill your fashion needs, but Wallmart is sometimes cheaper.

On to news pertaining to music. LOGJAM from Rapid City, SD moved down here during the summer and after some mishaps which included Dave breaking his arm, have gone through some lineup changes and should be playing out soon. They all like Nirvana, BLOWFLY and bowling but other than that they are good humans. My band UNCLE BOB (formerly UNCLE CLEM) has broken up due to the fact that Ace moved back to Washington to work for his Pop, and I have relocated to Durango. Eric is currently forming a band with Dave formerly of LEGACY on bass and Mike from FROTH on the git. I'd like to thank all the people who supported us and all the bands that played benefits for Bob and Bobbie. We will see you all again in some form or another. SADPLANT is no more. This sucks because I really liked them. Word is that Steve is doing something new but I need to find out more about it before I can inform you. Another new band that needs mentioning is BUCKTOOTH SKULL, a searing group with potential. The band members are total fools (just kidding, I love you guys). NYBORG is also a good band to see and are currently playing just about anywhere in town. Of course any scene report from here that did not mention SOCIAL JOKE would be totally lacking in content. April, Rob, and Joel have been honing their set and adding new songs. I like their sound and I'm sure you would too if you get a chance to see them. Hopefully there are bands forming that I have no idea about, but here are some that I do know: GOODBYE THOMPSON, THE GENIUSES, PHILE 13 (really a Wyoming band), CALAMARI SAFARI, and SAVALAS who have just released a 7" on a label that I can't remember. SAVALAS are from Boulder, which is not their fault. Other cool Boulder bands include SMALL DOG FRENZY (Hi Tim), THE NIXONS, FORESKIN 500, BUNNY GENHIS, AGF, who are all carrying on in the tradition of DEAD SILENCE and ECO-GUERILLAS by bringing out good hardcore music.

The only real zine I can think of in Fart Colons is *The Collins Files*, for an issue write to D. Haucke at 1416 Birch St. #2/ Ft Collins, CO 80521.

Promoters who will book your band to play: of course the most honest and reliable promoter is Eric Hermann. Eric has been chipping away at the world of DIY promotions for about seven years now. He is an incredible guy but usually only likes to do bands that he likes. His services can be obtained by dialing 1-303-484-1179 or by mailing to an address that I don't have at this point. Write me and I'll get it to you. Dave Taladay has been doing gigs for about a year now and will be glad to book just about any band. His phone # is 1-303-221-3652, address: 1500 Elm St/ Ft. Collins, CO 80521. Logjam also books gigs and runs sound under their production company Ironclad Prod. Reach them at PO

Box 8471/ Ft. Collins, CO 80524-8471.

I'm sorry no pix were included but I am afraid I am a photographic imbecile. I will try to obtain some next time. I am going to use this space to relay some messages. Evan Dorkin where are you? I have moved. I'm still interested in getting your zine distributed out here. You or anyone can reach me at PO Box 7040 FLC/ Durango, CO 81301. Todd Smith you are a god for waiting so long for the video. Ace's mom should have it very soon and we will get that to you directly. Plaid Retina, come play in Durango. I will book you or any interested band. Victims Family, your recent break up has broken everyone's heart as has Nomeansno. Please reform so we can all smile again.

To everyone In MRR land: please try to get along with each other. It's so stupid to carry your version of punk over someone else's. Everyone is different, there are no rules. Slam dance if you want. Be straight if you feel the need. Fuck whoever wants to be fucked by you. Shave your head or wear birkenstocks. But just keep your mind open and your body alive. Death and dying are not fun, neither is hatred. Peace out,
Rogaine W

SASAN

This time coming back from the Islamic Republic of Iran, I thought some of you might be interested to read a report on this country. After the popular revolution which overthrew the Shah's regime in 1979, followed by the bloody installation of the Islamic regime by Khomeini, came Iraq's aggression against Iran and eight years of WWI-styled war, with trenches and use of poisonous combat gas, blackout in big cities at night, air raids and bombing of civilian targets, one million dead or missing people. Every Iranian has someone dear either missing, killed at the front or executed by the Islamic regime's numerous police or para-police forces, or jailed for political or cultural activities (all political parties are forbidden. In Iran, there's one word, one law, it is the one of Allah). The "Ministry of Islamic Guidance" decides what is allowed, outlawed, operates the censorship of the media and edition, edit clothing regulations and so on. Iranians are isolated and often despised by the outside world, forced to shut up and hide their opinions inside, still they all dream of America or Europe, and of a free life...outside Iran, there's little hope for change now. Life is especially hard for Iranian women who have to face strict clothing regulations: they have to wear the hedjab-e-islami (Islamic scarf), and the mantu (Islamic coat)...the only parts of the body they are allowed to show publicly are the face (but no hair) and the hands. Yet in the past few years, the most determined ones have tried to gain some freedom by showing little by little a few hairs on their foreheads, something which five years ago could cost them to be disfigured by acid thrown by fanatic Muslims, now it's not that dangerous anymore, and more and more women wear their scarves a not-very-Islamic way. Other restrictions for women any age include the interdiction of traveling alone, unless they have a written authorization from their husband, father or elder brother...

TEHRAN GRAFITTI

Iranians, in their majority, are fed up with their fascist/fundamentalist government but as there's no hopes for a change, buses, trains and planes going to Turkey (where they can travel visa-free) are booked weeks in advance and fully packed by Iranian citizens planning to ask for an emigrant/refugee visa at western embassies in Ankara and Istanbul. Most of them return to Iran soon after as it seems that nobody want them anymore. Iranians are hungry for information, friendship and western contacts, but there are very few westerners who make it to Iran nowadays, so I was quite a novelty.

Iran has such a repressive government that people have adopted a kind of "schizophrenic" way of life: trying to be anonymous and playing the regime's game in the open life, and concentrating their real life at home, with their families or their friends. There you can often find things like wild parties, alcohol, sometimes even drugs (which even according to official sources are in the form of police, pasdaran militias or Revolution Defence Committees controls. All the power is in the hands of the religious chiefs, the mullahs who have taken the control of the whole country's economy and wealth and can decide to have you killed by stoning if you are accused of being an "adulterous" woman, or to flog you publicly if you are caught with alcohol (importing, brewing, selling and consuming alcohol and drugs is strictly forbidden, yet it's quite easy to find cheap homemade alcohol on the black-market). 80% of university places are reserved for veterans of the war against Iraq or for children of mollahs or dignitaries. There's little hope for normal youth to study, and if by chance they can get in, they can't choose their matter. Unemployment and crime are on the rise.

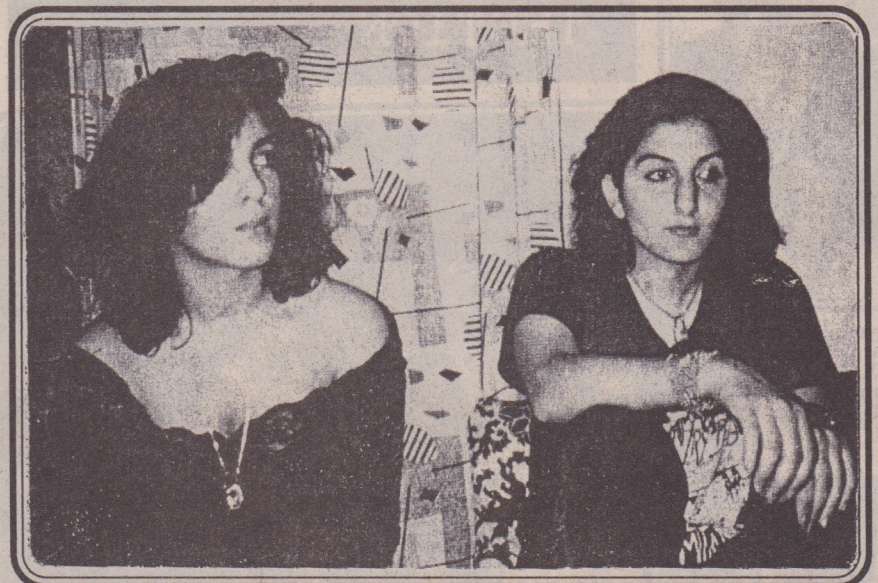
Historically, rock'n'roll was alive and healthy in Iran, especially in Teheran where the scene concentrated around the "German Club" near the Hilton Hotel (no more a "Hilton" now). In the mid-70's there were bands like SOUND DEPARTMENT (Chicago-influenced), THE 7 SOUL BROTHERS (rock'n'roll), ANDY & KUROS (pop), and many Hendrix-influenced bands. With the Islamic revolution came the new cultural regulations, outlawing all kinds of music, excepted: traditional music with male vocals (female vocals are considered erotic sexual propaganda) and classical music. All the rest is considered as satanic western propaganda and as all other anti-Islamic activities, punishable by death. Many modern Iranian musicians have chosen the path of exile and some of them have formed Iranian rock or metal bands in the US. But illegal music tapes are circulating all around Iran, from pre-revolution cabaret songs (still very popular, you can sometimes listen to it in some Teheran city buses), to Iranian rock and pop in exile, to western disco, rock, metal (lots of young metal fans in Iran, it's possible to see Iron Maiden T's in the

TEHRAN GRAFITTI

streets), thrash (Metallica is a favorite), and even grindcore, deathmetal and punk!! So here comes the big news:

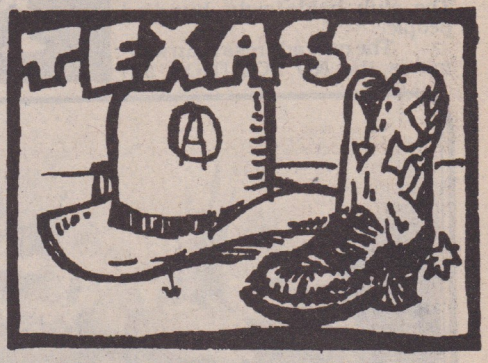
YES, there are punks in Iran! No joke. I've met some of them and I can tell you, they probably lead the punkest life on earth. The guys can't have too much of a punk outlook (too dangerous), but girls, who anyway have to wear a scarf and coat outside,can wear whatever they want under this Islamic disguise. You can see on the photographs of Cole and Shary here what I mean. By the time you will read these lines, Gole and Shary will have left the country, Shary back to the States where she grew up (contact: Shary Mehrvarz/ 14758 Magnolia Bd #104/ Sherman Oaks, CA 91403), and Cole to the UK. I also met Sasan who has an interesting life story, lived as a child in the UK (his mother is British, his father Iranian), he came to Iran after the revolution and volunteered for the Iraqi front. He told me at that time, as a punk, it was for him the punkest thing to do. By the time I met him he was beginning to get fed up with the restrictions so by the time you'll read this, he'll probably be in the UK via India. Try to contact him if you like: Sasan Baroumand c/o Mrs. Butler/ 29 Anglersreach/ Portsmouth, Road/ Surbiton, Surrey/ England. He was planning to form a punk band when back in the UK. nobody is playing rock'n'roll or electrified music now in Iran (apart from some synthesizer stuff), too dangerous, and no equipment, but it's possible to find old Iranian hippies playing acoustic Doors covers and Persian protest/folk songs on acoustic guitars at private parties, but it's meant to be only private stuff.

GOLEH & SHARY



Welcome to Grafittiland Iran! Walls of Teheran are covered with both anti- and pro-government writings (in Persian. For instance: "Long live to women without scarves!" followed by an angry "Death to women without scarves"), but there are also plenty of official mural paintings, stencils of Khomeini or other "heroes" faces, "rock" graffiti (band names, peace and love signs, anarchy symbols) and more mysterious messages like "Mouse is coming" (both in Persian and English), or mysterious stenciled logos, simple slogans like "fuck you" on a telephone box or big bright-red "SEX" spraypainted on white bus stops (these ones were painted over the next day). You also have stencils advertising for kung-fu clubs or whatever. You can see here a little selection of Iranian graffiti that I photographed in Teheran in August '92. For those of you who would like to get in touch with the Iranian scene, I have a contact address which won't get printed here for obvious security reason's, and as I won't print my own name and address too, for the same reasons (especially for all those who helped me in Iran) just guess who I am who wrote this report and write me, I'll send you the address of this friend in the Teheran scene, OK?

Thanx for your interest in the "smaller" punk scenes!



Houston: There hasn't been a scene report from Houston in a while, and there has been a lot going on in the reconstruction of the Houston scene. A scene which once was infested with Nazi Boneheads, and that seems to finally be over now. Here are some Houston bands which have been doing the most at the moment: If you are familiar with the band REFUSE TO FALL, they have recently broke up, after their US tour, due to many conflicts in the band. The guitarist joined the band END RESULT which play catchy, medium paced punk/hc. They have been around for about a year now. The ex-singer of REFUSE TO FALL has joined up with new people and is working on a new project.

Then there is the band NO SOLUTION who play a cross between New York style HC and fast UK punk/HC. They have been around for a year.

TREAD has been around for about six months and have gone through some new members lately and play fast to medium paced US HC/punk.

HATES has been around since 1978, with only one original member - the guitarist/ singer. Their sound is old style punk, for which they are known.

SPUNK, currently on tour with White Zombie, are described in their own words as "pig rock".

KRULLER are the only band in Houston which plays real fast grindcore/hardcore in the vein of ENT, Filthkick,etc.

Some venues where bands played: The now legendary Axiom shut down, which used

to hold all the HC/punk, noise/grindmetal shows. Rumor has it that the club might re-open soon under new management. It has three-hundred person capacity. Vatican holds real big shows - alternative crap like Jane's Addiction, Primus, and occasionally holds punk/hc shows with high door prices. It holds one thousand people. Asylum is a new club which a lot of people aren't sure about. Two bands have already been banned from there - PAIN TEENS first for getting drunk (they play industrial/post-punk); and at the recent Agnostic Front and No Solution show, NO SOLUTION got banned because there was a barricade set up and the club had promised no barricade and did it anyway. Well the kids weren't too hip on the barricade and the punks and skins and hardcore kids tore it down. The club blamed the band for provoking it. The barricade shouldn't have been up in the first place and that's all there is to it. Also, the club has a terrible sound system and a lot of bands have complained about it. We'll see how this club develops in the future. The club holds eight hundred people.

The only address I can submit is the NO SOLUTION address which I got from their demo and I will get back to you on the rest of the addresses later when I find out what they are myself. NO SOLUTION / 1803 Meadowlock Ln/ Sugarland, TX/ 77478.

Here is one other address from the anarchist group Refuse & Resist. Refuse & Resist - Houston chapter/ Post Office Box 926113/ Houston, TX/ 77292-6113. (713) 867-9162.

That's it, see ya - Mr.X.

NO SOLUTION

MEMBERS OF THE HATES AND NO SOLUTION, NOT SPECIFICALLY IDENTIFIED FOR PROTECTION

TREAD

BOLIVIAN PUNKS

Cochabamba, Bolivia (Cbba)

Cbba is one of the larger cities in Bolivia, with somewhere around 300,000 people in the whole valley. The capital is of course La Paz, but Cbba has the best record stores in the country. There's a lot of graffiti like "sucio punks" or "Discharged", but these are just gangs of kids who use the names. Nothing to do with punk music. There is also a prevalence of straight-edge appearing guys, buzzed hair, who wear bandanas, but these are just the military recruits who can't buy their way out of obligatory service.

There are a number of radio programs playing mostly metal music like *Contra Reloj* and *Expreso de Rock*. Concerts happen every once in a while. La Paz gets all the big arena rock shit, but last year Los Prisioneros from Chile played here. Most of the thrashers hate them because they're too techno, well fuck them, at least they don't sing about satan and shit.

My name is Jeff and I lived for a year in Cbba studying at the university. I met up with a diverse group of thrashers (see pictures) who would gather every week to bullshit, listen to and exchange music, read zines, and plot exploits. We used to hook a stereo up to the light pole wiring in the park until the city fixed it. During the dictatorship it was prohibited to be in a group of over 3 people.

Nobody in the group takes drugs, or they are booted. People are really uptight about maintaining a drug-free image, although the sXe movement is unknown. Drinking, however, is a weekly ritual. Seems that some bad blood got into the Thrashers lately because the meetings kind of split up. One tendency in general is that many people prefer music with words in english even though they may not understand. It's a very warholian concept. One guy said that spanish doesn't sound right. This is a sick imperialist joke. When I asked a band why they didn't write some songs in a language that the listeners could understand, it was like a new idea or something, and their group of friends started saying "yeah, why don't you?"

The scene here has metalish roots, and a lot of Bay Area speedmetal bands are worshipped, along with standard metal and generi-punk fare. Suicidal Tendencies are respected for being Latinos.The only music I brought was some sparse emo stuff, whose wimpy melodies failed to satiate the bloodthirsty tempo fiends. To be fair, however, no one had really heard this type of music before, and in addition have to deal with the anti-punk stereotype the metal heads seem to rail on about. Some thrashers began to appreciate this hardcoresque, in addition to some Peruvian punk I brought along. Then people started showing me Brazilian thrash they had stuffed away and played Ratos de Porao and Psychic Possessor. Mostly major label is all that has been available. The Brazilian recordings are bad quality. Despite these hardships, there is an underground feel from the music's representation to the social force supporting it.

Some local bands in the hard and fast vein have been GAME OVER, KRAMS, BRIGADA ROCK, MANES, PUSHERS and THRASHERS, ANATEMA, ANTAGONIST SS, and some current bands are CEMENTERIO, MEZKLA,. SOCIEDAD DOMINANTE MARGINAL, PRECEPTOR, LA SANTA FAZ, and DISGUSTING. POWDERKEG will be blowing down doors in the near future.

Shows: Every once in a while bands play at someone's house, pretty rarely however, or at the casa comunal in Coña Coña, or the university. Thrash bands are supported by more mainstream rock bands, who ask them to open their shows, perhaps attempting to absolve their spinelessness. They do appreciate the DIY efforts the thrashers represent, and the increased exposure is expanding its acceptability.

Bands play at the university during the weeklong fiestas each school has. Lots of packed slamming, diving and head banging(?) Preceptor played as a 2 piece. There was a big concert at the soccer stadium called *Rock for Ecology* with a load of national bands, but absolutely nothing to do with ecology. Everyone got a free hot dog and drink though. PRECEPTOR played a rough but frenzied set with a bassist finally, DISGUSTING came out but had equipment problems so didn't play [the thrashers would not let them live that down and dissed them bad, at their next show everyone called them plasticos]. The rest was heavymetalclassicrockandcovers.

During the cities' Seranata anniversary celebration, the streets fill with farrah (drunken revelry) with concerts all day and night. Sometime in the afternoon, inbetween a bunch of folkloric groups, the dedicated guitarist of PRECEPTOR delivered his anti-social messages alone to the confused masses charged up with patriotic fervor. He lived. The following morning there were inebriated corpses literally piled in the street, half buried under mountains of beer cans and soaking in lakes of piss.

Once again PRECEPTOR tested the limits of social fabric, playing at a folkloric festival for the anniversary or their own neighborhood. The stage was on the community basketball court, filled with tables reserved for respected figures. The soundboard and speakers were precariously positioned so that when the rockeros started to slam and dive a general panic broke out. The responsible men surged forward to halt the mayhem and cut the sound. When the pit relocated to the side of the stage, sound was restored. It turned into a hectic outdoor mosh with all the neighbors staring in awe at the chaos exploding before them. Old ladies commented: "How shameful! What a disgrace! How barbaric, why aren't the authorities doing something about it? We must protect our children from this depravity." Maybe they had reason, because when the slamming started a handful of rugrats pogoed right along. Then a longhaired fellow yacked in the middle of it all and the show ended.

Some bands in La Paz are: SUBVERTOR, BLACK MASS, DAGAL, and SANTICHRISTER. Thrashers there meet also, but the scene is strange how it is split between noise, grunge, and punk/metal preferences, or perhaps personalities. Shows at the *Club LA Luna* and some others.

Santa Cruz de la Sierra, down in the subtropics, has a good scene too, with bands, stores, and organization, but unfortunately specifics will have to wait because don't know them.

As part of my culturally sensitive "do as the Romans" philosophy, I broke the sXe habit along with vegetarianism (although now I'm back off the meat kick). Imagine these delicacies: *caldo de cardan* (bull dick soup) *rostro asado* (sheep head, complete, boiled then baked. There is a special technique to disarming it, the eye socket meat is very succulent) *ranga* (shredded cow stomach, made me puke) *anticuchos* (llama or cow heart) which definitely rule.

There is one Krishnaveg. restaurant, a couple in La Paz, where they were evicted from their temple/mansion by the government for supposedly consuming hallucinogenic drugs. Yet the Yatiris (healers) continue the traditional use of hallucinogenic plants to diagnose illness.

There is no Columbus Day celebration in Bolivia, which is most likely true throughout Latin America, but there have been many events evoking 500 Years of Resistance, including a recent march of campesinos on the capitol. A poster from the autonomous indigenous student group Pachakuti says it well, "We refuse to celebrate the so-called encounter of worlds, because it is a lie. What occurred is the slaughter and domination of a people."

Write if you want: Johnny Molina C. (Disgusting)/ 16 de Julio #235 (Norte)/ Cochabamba/ Bolivia.

P.S. Beto Málaga gave me a new Peru scene report but I lost it, oops. Ys aludos a Juan Carlos, Pato, Lanas y todos los Cbba thrashers! Compiled by Jeff Wilson and Johnny Molina.

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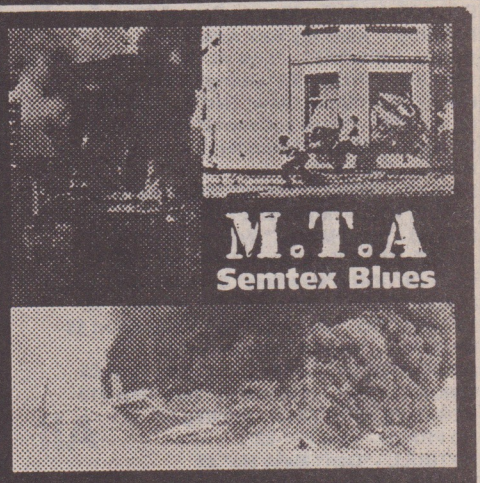

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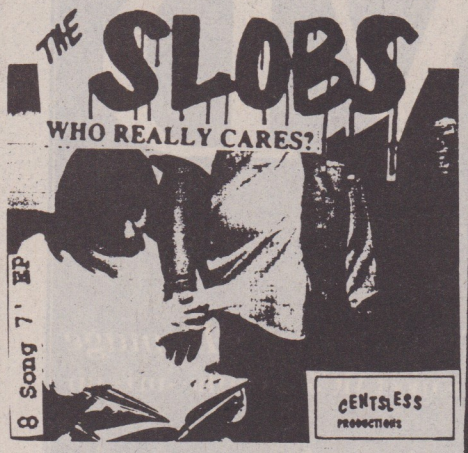

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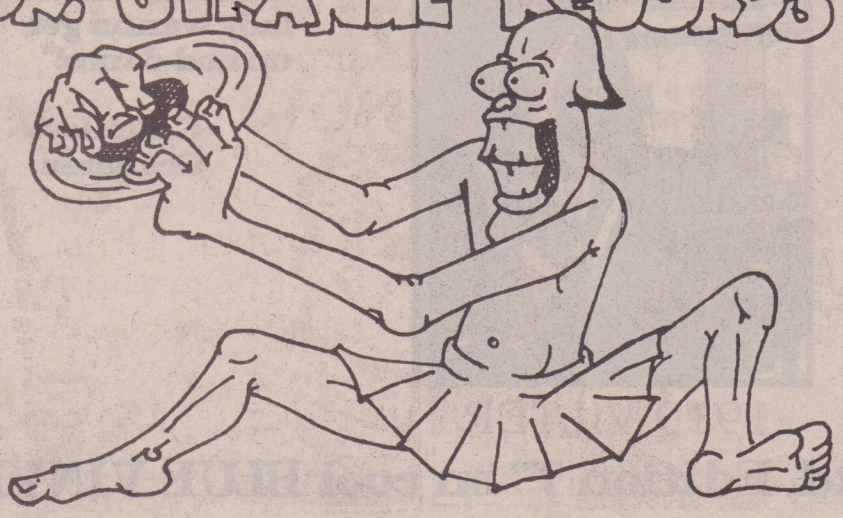

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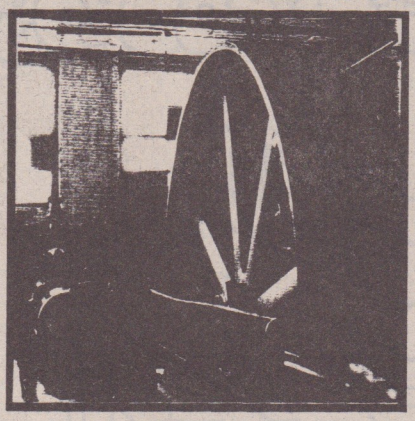

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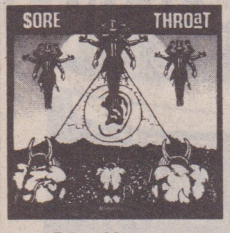

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BUSH LEAGUE

Look Tough Don't They?

This interview of BUSH LEAGUE was conducted in the month of May, 1992. Present for the interview was...Buzz Minnick, vocals...Mike Borich, guitar... and Mark Tuazon, drums. Absent was bassist Rusty Sohm.

MRR: First, explain Bush League... Mark: They made up the name before I was in the band. Buzz: Mike started it all, it's all his fault. **MRR: Well, where did thre name come from?** Buzz: Bush League came from the term meaning something that is not top quality or second rate. We chose that because at the time we were, but now of course we're the uncanny. **MRR: Mike, what are your influences?** Mike: Black Sabbath, Slayer... **MRR: So would you say that B.L.'s sound is a Black Sabbath/Slayer crossover?** Mike: No, just hardcore. **MRR: What do you think Mark? Considering you know what Black Sabbath and Slayer sound like, and you don't play speed metal or an early 70's style...** Mark: I don't know, they have to tell me how to play the drums, heavy rock'n'roll but our singer is just some punk rock kid. **MRR: O.K. Buzz, give me your definition of B.L. the band.** Buzz: I'm not going to compare bands... a hypnotic, heavy, demented, intense fusion of... **MRR: Why demented? Why do you use that word?** Buzz: Because the way some of the riffs are, they're kind of crazy with off the wall changes. **MRR: Do you think you have the "Louisville sound"?** Buzz: No. **MRR: Is there a "Louisville sound"?** Buzz: Yes, but we don't really fall into it, which is kind of good because they all sound similar. We have a heavy guitar and drum sound, but not heavy like Marshal amp heavy but heavy as in deap, powerful with an intense feel. **MRR: Where would you like to take the B.L. sound?** Buzz: I'd definitely like to keep it raw but mature it a little. Mike: We're going to try a different definition for each song. Like a different approach to the same idea. Buzz: We're very sexually frustrating! **MRR: Would you like to make a living as a band? Is that selling out?** Mark: Oh yeah, you see hardcore bands living on the road. They don't live in mansions but they are living. **MRR: You guys have released two seven inches on Better Days, and Mark, you joined the band after they were released, how does it make you feel to come in and have to learn the songs as the other drummer has played?** Mark: Well, it wasn't really a problem, you see, I just sort of set my ego aside and sat in and did my part. But seriously, we've made up six songs since I've been in the band and I think I'm fitting in alright I guess. Buzz: Since Mark has learned the songs he got to put his own style into it which has sort of become a B.L. trademark. Mark: I think it's the tatoos. **MRR: Do you think people take your lyrics seriously or just as an outlet and a play thing for their afternoon?** Buzz: I think it's that plus more the music. I don't think many kids go to the shows and listen intently to the lyrics, even though they may sing along, it's the energy from the music. **MRR: What about the label, Better Days?** Buzz: Better Days definitely gave us the chance to do something. We talked about doing this ourselves but we never would have gotten to do it. Mark: I think that as long as somebody who doesn't normally listen to your kind of music or go to the shows has the guts to stick their neck out and believes in what you are doing, I think that says a lot for what you are doing. When someone else sees the chance for something to happen. Buzz: I think that because of Better Days, Louisville will become more recognized in the near future because they'll pick up more bands and they've got a real cool thing going. **MRR: So, what's your future like now?** Buzz: We'll, we're going on tour this summer and when we return it's off to the studio to record a full length L.P. due out in the fall...we might have to repress the first seven inch... We're going to be very busy. Mark: Let's eat!

For more information on Bush League; Tour info, how to obtain one of their seven inches, or other merchandise or info...Or any info on Better Days Records please write to: Better Days Records/ 1591 Bardstown Rd./ Louisville, KY 40205/ (502)456-2394.

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Affirmative Action were interviewed out in the "glorious rosegarden" in the backyard of ABC NO RIO on 5/15/92 - post their playing and checking out MDC and Citizen Fish. Present were Danny Cuciti, Jeff Pison and Jim MacNaughton of A.A., with the almighty Marina Lecessee Doing the interview thing.

MRR: History of the band and releases...

Jim: The band started in '85 in a very unserious form, and after definite evolutions we put out 4 demo tapes, one 7", and the LP "Thought Ration". A new LP *Escape To Nothing* should be coming out in September on Rainforest Rec.

MRR: Are you the new drummer?

Jeff: Yes. My name is Jeff Pisoa, I'm from New York, but my parents are Italian.

MRR: I have a question about the name of the band.

Danny: It doesn't mean anything.

MRR: But. that was my good question.

Danny: OK, go ahead, we'll make something up.

MRR: So why did you choose AA as a name?

Danny: Me and Jim went to college together; we started the band but had no name for it. So, we were taking this sociology course and we looked through the index of the book.

Jim: And we stopped in the As, it didn't get too far. That's the honest truth. At a time I kinda liked the implications of AA for social changes, that anyway never really happened.

MRR: Do you guys believe in AA at all?

Jim: It's a complex situation. You're talking about quotas for minorities to balance the population ratio per job, right. well now that I've broken down the question, I'll pass it to Dan.

Dan: I don't know if I can answer anything like that, I don't even know if I really agree with it, or if I completely understand it, but I think you need some positive change instead of band-aids.

Jim: I definitely understand that there are a lot of racist and classist implications. I mean, just look at the whole Rodney King case, where people just exploded. There is something that needs to be addressed that way to reach some kind of equality, but I don't really know if that's an answer or not.

Danny: I'm really anti violence and hate, and for me AA means that there has to be some sort of global realization that there is no such thing as countries, or us and them, but that we all live here. Also that violent overthrow of anything never really works and what we need is a whole change of thought. Guns and bombs are not going to solve any problem, and I don't think money does either. Even if they pump a lot of money to South Central or to any other place,it's still going to be the same. You need to educate people, I think that's what it goes down to.

Jim: We have to look at the whole value system. You make a program like AA and you think it's going to solve a problem, but it does so only on an external level. It's like taking an aspirin for brain cancer. The change has to be within yourself and your value system.

MRR: What is your song "New Faces, Same Old Shit" about?

Danny: I wrote it. If you really watch America, you can see that whenever morality sinks, the solution has historically been to attack somebody. In the early '80s in this country, morality hit an all time low, and we bombed Libya. Everybody felt really good for a while. Then things bottomed down again and so we went to war in the Gulf.

Jim: It's like a quick fix of euphoria.

Dan: So, the names of the enemies change, but it has always been the same war. Economy is depressed, therefore we'll attack somebody, and get everybody riled up. Before it was primarily that we went to war to open a new market and stimulate our economy, which is based on defense anyway; now there are no new markets and no places to expand anymore. This is what the song is about, it's a new enemy, but the same old problem.

MRR: Do you think America has in itself the resources to operate this change, seen the way the economy is structured and the way people think?

Danny: Yes. I think our economy, more than the European, is based on constant expansion into new markets. However, now there is no more places to move in, the world is finite, so we have to move back in. We have to stop thinking about whom are we going to sell our stuff to, and start thinking about what kind of people are we raising. I think it's more important to educate people right now and worry about the future rather than the present.

Jim: It has to be education on a personal level, on a grass roots level. When you think about change on a societal level, especially if you are involved in same kind of organization, you can easily become overwhelmed from looking at the whole picture. You have to focus on your immediate surroundings and hopefully expand from there.

?: Let me be part of the interview please

MRR: Who are you??

?-Charlie.

Jim: His name is Charlie Federoff and he's the artist of the band, otherwise head of the support group. He drew the cover of the LP.

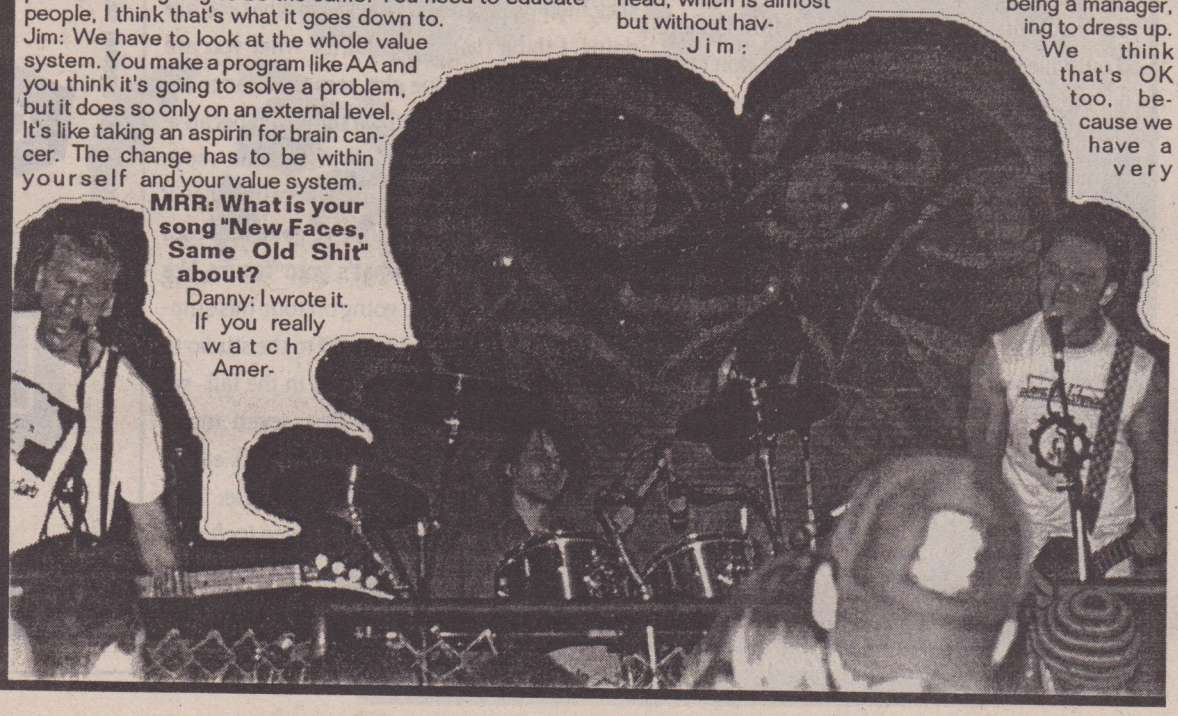
MRR: Do you think bands should play mostly to have fun or do you think that politics should be part of the process in form of lyrics, especially in punk music?

Jim: It's really hard, because the way I see it, especially from where I work now...

MRR: ...Where do you work?

Jim: I'm an advocate for people with disabilities. I'm helping people break out of the stereotypes that people perceive them having disabilities, as well as changing the people around them. In a way it's another form of prejudice.

Jeff: Well, I work at Toys R Us. I'm a department head, which is almost being a manager, but without having to dress up. We think that's OK too, because we have a very



funny side to our band. but maybe what I see in this kind of music is a realization of the issues and a potential for things to change, but I see a lot of people realizing what the problems are, but not going any further. And you have to step out and go further.

MRR: Where do you work?

Danny: I just got a new job, working in a group home as a counselor for dysfunctional adolescent boys. They come from broken families or they've gotten in trouble with the law. They come to this group house which is better than going to jail, and we work with them keeping them in school and trying to get them straightened out, which is pretty cool. I'm getting really good at basketball actually, the most important part of my job at this place is to play basketball, it's pretty neat.

MRR: Is it funded by the state?

Danny: No, it's a private organization. Actually it's a Catholic charity.

Jim + everybody: Wow, religion!!!

Danny: I'll tell you what, I've never seen any anarchist group homes.

Jim: Well, I work with a bunch of 40-year-old subversives.

Danny: The one redeeming value of Catholicism is that they have these charity organizations. And they don't drill into these kids' heads that they have to go to church, it has a lot more to do with the violent reality these kids live in and trying to remove them from that, giving them an education and prepare them to get out there on their own. Instead of growing up and become drug dealers they can become at least a mechanic.

MRR: How many kids can get into this program?

Jim: it depends on the openings of the house, right?

Danny: Yes. The house I work in has six kids. But if you are in the program, they will find a place for you. They don't let anybody down and most people are court-ordered there. It's a pretty neat thing and I enjoy working there.

Jeff: Can we have on the record that we're not a straight edge band?

Jim: That's another point of confusion. When we started playing, we always got grouped with bands like Warzone and such. so, just to keep the record straight, we're drinking her beer so.

MRR: I've seen you guys playing ABC-No-Rio at least twice already. What is the image of the place for out-of-town bands, and do you have something similar to this where you live?

Jim: When we first started playing in the city, we were doing the CB's hardcore matinees, and at the time we felt some sort of peer pressure to play there. That's the place to play for hardcore bands. So we forced ourselves into a couple of bilis, but we never fit in to a certain extent, though they have been interesting. The first time we played there was with Ruin and Sheer Terror, quite a combination, Philly-I-don't-know-what and ST-skinhead-mania. Anyway if Paul is reading this, hi!

Danny: Coming here is like playing your neighborhood. This show is a little different because there is such big bands (MDC +Citizen Fish), but when you come here for regular shows, you see the same old people and you get to know them. It's actually really neat, just for the fact that is non-profit, and I'm always really excited when I come here more than anyplace else.

Jim: For the pressure we felt at CB's we never really enjoyed it. Here it's the opposite feeling. It's strange because you think of NYC as being one way, but this is one of the friendlier places we played. We've gone across the country and it's always a good feeling when you run into something like this. As for where we are from, we're all from different places, and I'll talk about Albany, NY. There are a few venues, one that consistently does sunday shows and it's really non-profit, it's a bar that does all ages shows and it's called QE2. I'm starting to book shows up in Albany with a friend of mine, Adam O' Toole from Intent. We just found a non-profit art space and the first show was in June with Spitboy from California.

Danny: In New Paltz, NY, this guy just rented an old mansion, where nobody can live and he also does shows there. Things are starting to pick up once again. It's a town full of artists and musicians, yet there is no place to play because it's also a college town with a lot of dance bars. We are a group of people, pretty tight, that goes to everything together, we're all friends.

Jim: The people who go to shows are probably very similar to the people who show up here every week. Down to earth, non pretentious, just looking for a good time and to support the bands.

MRR: Have you toured the US a lot?

Jim: We've only been across the US once. We've done a bunch of East Coast things and last January we did a 4-week-tour. This fall we're going to hopefully embark on a West Coast tour.

MRR: What about overseas?

Jim: We'd love that, but it's hard enough to get connections in the US, and this is not a full time thing for us. However, we are getting to Canada, the first time out of the country for us.

MRR: What bands do you listen to?

All: No Means No!!!

Jim: Neurosis, Heroin, Swiz.

Jeff: Butthole Surfers, False Prophets, old DKs and Black Flag.

MRR: What movies have you recently seen and liked?

Jeff: "Beauty and the Beast' and "Ferngully".

Dan: "People Under the Stairs".

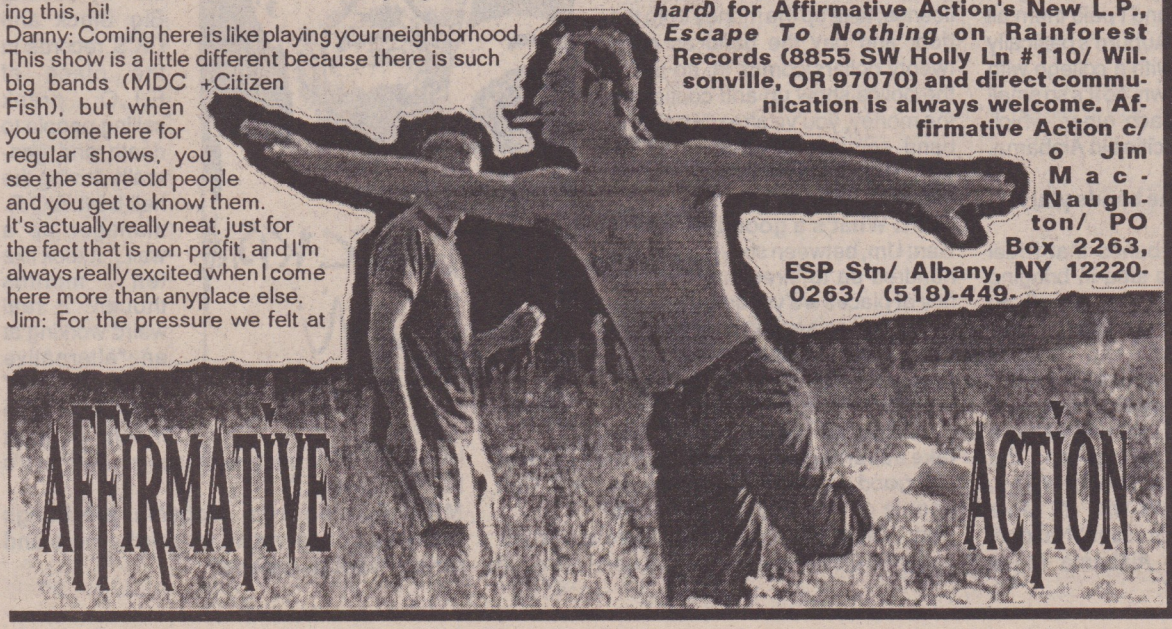
Jim: "Shadows and Fog".

Danny: J. Carpenter's remake of the "Thing".

Jim: The one I've recently seen with you, Dan, "Carnival of Souls".

Danny: Yes, rent this film if you can find it, it's a very twisted movie from 1956, it's psychological horror!

And the conversation peetered off into various non-punk rock subjects and odd veins of trivia that tend to bore most of us and anyway should never, ever be repeated aloud or in print again. Please look (*probably very hard*) for Affirmative Action's New L.P., *Escape To Nothing* on Rainforest Records (8855 SW Holly Ln #110/ Wilsonville, OR 97070) and direct communication is always welcome. Affirmative Action c/ o Jim Mac-Naughton/ PO Box 2263, ESP Stn/ Albany, NY 12220-0263/ (518)-449-



The beast is hungry now and it wants to eat Another Third World nation sprawled at it's feet On the corpse du jour is what it feeds Because constant expansion is what it needs It's always hunting growing never at rest It stood at Cortez' side for the Aztecs conquest Religion justifies it as saving the pagan soul Your reward is in heaven on earth you pay the toll Marching, Marching forward in this brave new world Give me silicone citizens in a shopping mall Fulfill my Manifest Density Give me plates full of flesh every day of the week Slaughter to succeed to seize the wealth I seek It's my Manifest Density From the Crusades to the Gold Coast shore Enticing the greedy to make them it's whores Ship the slaves to exploit a new world To work for minimum wage and not ask for more Silly, Silly Indians Ignorant of the Way Tithe to the God of Greed Today Fulfill our Manifest Density Our Factories the Temple Cast Your Souls into the Machine Producing is our Communion Discarded When You Stripped Clean It's Our Manifest Density We raze the earth To build styrofoam monuments To pay homage to a dream Of covering every living thing On this planet - with fucking cement Hurry, Hurry now at this breakneck pace This world we ruin these lives we waste A throwaway coffin for the great styrofoam wcy Another plastic sunrise in another prefab day

HOME SWEET ALABAMA

An interview with KEN SANDERSON

MRR: What year was it when you first started to get active in the punk scene?
Ken: Well, I moved back to Auburn in 1985 and started hanging out at the local campus radio station, WEGL, and the people who were doing "Mystery Playhouse 91" back then, and they lit fire to the radio station one night, so I then got to do the show. It was something at the time that was really important to me to make that music popular, because it was totally unknown and unliked at the time. That was one of the crisises I had later on, as the music started to mean less and less. There'd still be stuff that would come in and I'd be like"This is great! People need to hear this!" then there'd be stuff that I don't wanna...I'm just helping these people sell records.

MRR: So from '85 on you were doing radio, and then when did you start putting on shows?
Ken: About two years ago, it was something I had no idea I could do, living in such an isolated spot. I didn't know that smaller bands in major cities only got paid like thirty or forty to a hundred bucks. So I figured that if I could set them up at a house or party, be totally honest about it I could pay them fairly well. As long as everything was on the level and I paid them all the money after expenses... Auburn's basically two streets with a stadium, with a college with the stadium...it's a strange town, so it's so small people have to deal with each other, which makes it one of the friendlier cities in Alabama, but also really strange.

MRR: What were some of the bands you feel really good about?
Ken: There's been a lot of bands that I feel really good about, the whole idea in bringing bands to there is just to expose people to something that's different, so it doesn't matter if it's Schlong, that's just silly and goofy or whatever...in Alabama that's still really important. Some of my favorites were Neurosis (who played live over "Mystery Playhouse 91" in a classroom), Spitboy, Born Against, and the atmosphere and music of a number of shows, the people involved in shows with 23 More Minutes, Plaid Retina, and Grossest National Product from Birmingham, Alabama made great shows too. Grossest National Product are amazing, their tenth year anniversary is next year...

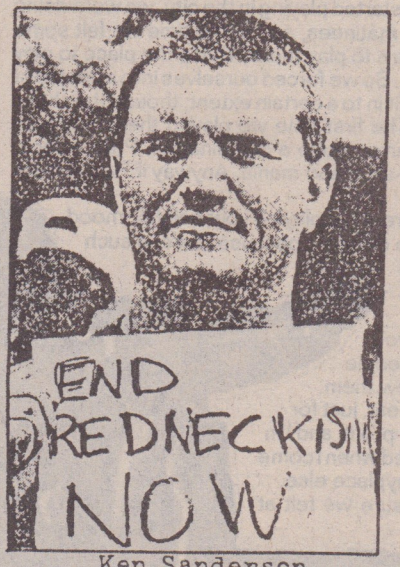
MRR: Any shows you've put on that you've regretted?
Ken: Well, there were a couple instances where bands didn't show up, and that was pretty much a downer..

MRR: Well what bands??
Ken: Uh, Well, uh.. I think a lot of East Coast bands are not used to the idea of playing at a house or a party like bands from the Bay Area or California. It wouldn't be lucrative or possible to set something like that up in a rented hall in a small town like Auburn. We, being Stuart Ellis, (who's house a lot of this took place at), Brian Teasley (a guy with a lot of sound equipment) and myself, figured out a whole way of doing shows at a house.....putting up a ton of flyers, starting the show early and ending early to avoid hassles with the cops, moving anything of value into closets or locked rooms, putting "donation" or "dough nation" on the flyers so that it's not like you're charging money and won't have to have a business license, take up the money from the door and pay the band as each twenty dollars comes in, so that if the police show up and confiscate the money, you've already paid the band some...you have to watch your local/city codes on some of that stuff..

MRR: What's a good turnout?
Ken: Um, between sixty people to a hundred up to three hundred and fifty at places we've rented out, but that's a cross-section of all types of people, not just punk rockers.

MRR: Y'know visiting out here, you say people don't seem excited about all the stuff they can take advantage of...do you say that's one of the good aspects of a small scene? That people get excited about things?
Ken: Yeah, because when there's a show that's THE event, and it's weird because even a town like Birmingham, AL, where they only have shows maybe once every two weeks...Birmingham, lately, is a really transient town with a different crowd of kids in punk rock t-shirts every show..

MRR: So what are some of the things you've learned from doing all this?
Ken: Well, one of the weird things with radio is sometimes it's hard to gauge support, and people really ought to call people on the air, let them know what you like and don't. That's true of everything, your input does count. One call would sometimes make my whole night on doing "Mystery Playhouse 91." I also learned a lot about politics of working situations like that, like most college stations across the U.S., some loser eventually decides that the campus would be better served by playing Rainbow, Nazareth, and Gary U.S. Bonds than "alternative music". Fortunately, the whole staff of WEGL at the time creamed that by sticking Big Black and DK'S records in the place of E.L.O., prank calling people to death and generally driving the hell-bent A.O.R. manager up a wall....it took like ten months though. It real weird working at an "alternative radio station" now because so much of that stuff is on MTV and major labels now that it's like "whatever...."



Ken Sanderson

MRR: Coming from Alabama, are things really as conservative as northerners and others want to believe?

Ken: Yeah, but there's the same type of jerky people everywhere. One of the most telling things I ever went to is this "Old South" parade every year, they have them in lots of southern college towns, sponsored by fraternities, and it was very clear in an intensely creepy kind of way how much these repugnant fucks were proud of their racism and heritage of racism. Towns are still very much divided by race, on one side of the tracks it's white, the other black. It's weird because being white, male and fairly normal looking, people are very nice and friendly...but there's this whole sickly underbelly you don't always see. You wonder when all these old attitudes are gonna stop, but people keep raising their kids like that and then they raise their kids...

MRR: How did you get brought up?

Ken: Um, my parents were from New Jersey..and they hate the south, so they wouldn't let me watch like the Andy Griffth Show, because they were afraid I'd turn out to be redneck...

MRR: How about being a punk in Alabama, what's that like?

Ken: It's hard in a way, because there are no support networks for most D.I.Y. projects. It's a frustrating thing because there's all sorts of great bands that never get the opportunity to do anything, G.N.P., the Knockabouts, Stunt Pig...totally great bands, but they never got to put anything out. Once they get past impressing the forty or so people there, there's no more steps up. People aren't very politically motivated at all, there's really not that edge. I used to try to throw in a lot of band interviews and such on the radio show, and also give away free magazines just to jab that in. A lot of people nowadays have come into punk rock through Metallica or what not and have a totally different way of coming at it. "I pay the money, I see the show, I clap, I go home." I feel kind of fortunate that I came into punk rock when I did.

MRR: Do some of the issues that influence the punk scene, like animal rights, veganism, etc, penetrate...?

Ken: No, that's not happening. That's one of the things with the radio show...there's a basic kind of "Punk Rock 101" idea..."hate the cops, hate the government, treat people fairly and equally," that are real vital to convey first, because even that step hasn't been made. People don't comprehend the basic 'why?' of those type of things, so those heavier issues haven't started to filter. It's also cool though because people get their own take on things, much like Hardcore was when it started with music and ideas..there's not so much a set model for things.

MRR: Now you're sort of not sure where you're gonna end up locating, on the one hand it must be sort of weird coming from that setting where everything is really hard to come by and you have to work hard for anything to happen, and then an environment like here where it's all on a silver platter.

Ken: I really, in a way, like that challenge of trying to make things happen and seeing what you can get away with. Here, a lot of those things are already pretty explored, and people can tell you what the limits are already, and the neat thing about doing all this stuff in Auburn is you didn't know what would happen...

MRR: How old are you now?

Ken: 24.

MRR: You've been at it a long time.

Ken: I've been doing stuff since I was about 15, I used to do a fanzine called *The South Shall Burn Again*. That was one of those things too, where you don't have a lot of people or things to influence you, so it never really took off. It's real easy, unfortunately, to get bummed out on things there, because sometimes it seems like it doesn't matter...but it does. It would be fine if you could live in the south and visit out here or to New York two or three time a year for a reality check.

MRR: Well, I guess what I was trying to get at is you still seem very enthusiastic..aside from the major labels moving into college radio you still seem pretty wired and ready to go still...how's that?

Ken: Yeah, there's still a million things I'd like to do!! Put out a G.N.P. record!!, form a new band! I'm still pretty hopeful that ideas, and discourses that people can probably take for granted out here get spread...that's something I think that comes from my location, there's so much potential to transform and invigorate things and you can't wait for anyone else to do or it'll never happen. I used to make a lot of flyers for "Mystery Playhouse 91" with real sublime comments on things and that's something I definitely want to keep doing. We'd have like flyers advertising "alumni hunting season" or have free blindfolds on the flyer for all the braindead people around town. One of the funniest things we did was my then roommate and co-host Eric Waggoner and I put together a fake interview with Jerry Garcia, and then like put flyers up all over town saying "Special feature on "Mystery Playhouse 91" on the Grateful Dead this Tuesday", so all these Deadheads tune in to hear stuff like "What do you like about your fans? Jerry: "Uh, they come to the shows, they bring their money, they like us, and they have money, and so on..." The phone wouldn't stop ringing from all these irked hippies...there's plenty of other things like that I never got to do though, exorcise the town from the football team...

MRR: What about the Klan, is it active there?

Ken: Well, fortunately in Auburn someone jumped the curb in their car years ago and tried to run them over, so they haven't been back. I wouldn't recommend this though, as they usually travel pretty heavily armed...they're there though. They just had a big Klan/shithead march through downtown Birmingham as a show of support for these two shitheads who killed a homeless person in downtown Birmingham. They've been really lucky up there that most of those "skins" are from redneck boondock counties and it hasn't bled over and become destructive to the punk rock scene. That's type of stuff is everywhere though..

MRR: Anything else?

Ken: Well, I really think punk needs to search out new aesthetic means..I mean how many more black record cover Discharge tribute bands with a war scene on the front or a Crass-styled circular cut-out ..that's not going to move anywhere...people need to expand on their creativity and try to re-energize things. I feel kind of weird listening to bands that sound like '82 hardcore 'cause it's like in a way too much like the burnouts from highschool who still listen to Van Halen. I still love it, but wish things were still that intense and exciting. Nirvana, Slayer and all that crap have really made punk rock in a lot of ways more palatable for the average person, and I still wish it was so outrageous it gave the average person a big sick feeling in the pit of their stomach...

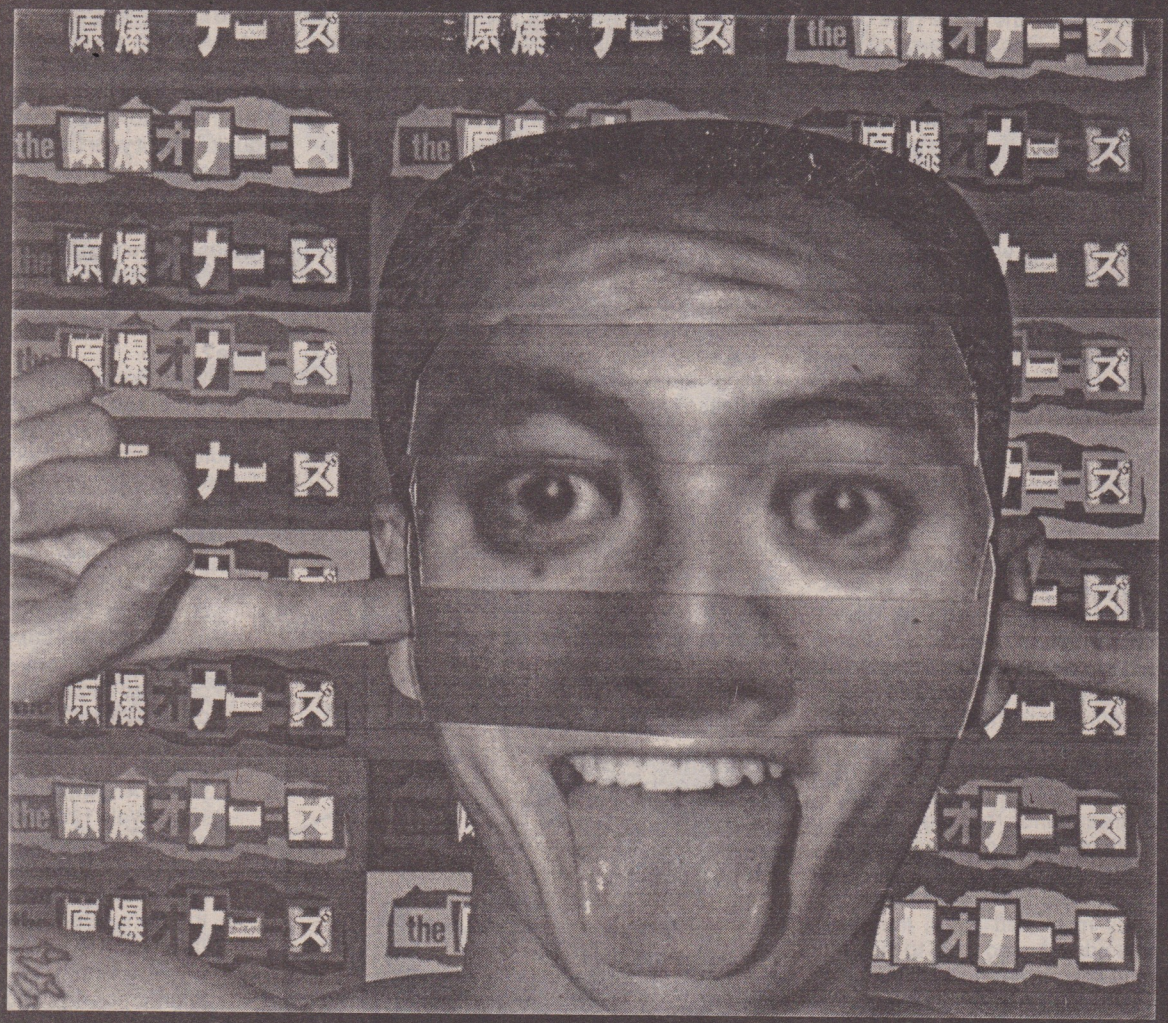
MRR: Anything for people who are small towns and thinking of getting active?

Ken: You wouldn't believe the things you can get away with, as long as you keep a clear head about things and are honest. I think of all the things that bands appreciated when they rolled through was like "Here's my ten dollars for expenses and you take the rest of the money." I think people appreciate that honesty...

MRR: Is there an address people can contact you at?

Ken: Well, I don't have a permanent place right now, but mail can be sent c/o MRR. *Mystery Playhouse 91* still airs Tuesdays at 10pm with Cat, Greg, and Brian manning the helm and mail for them or material for airplay should go to *Mystery Playhouse 91* c/o WEGL/ 116 Foy Union/ Auburn University, Al 36849.

Interview by TIM



GENBAKU ONANIES

MRR: Taylow, how old are you?
T: Thirty three.
MRR: And the other guys?
T: Eddie, the bass player, is the same age. The guitarist, Shigeki, is 30, and Johnny is 28, maybe. (*laughs*)
MRR: How long have you been together?
T: Ten years.
MRR: Translate the name of the band for us. Is it Nuclear Cowboy, as your *Grooviest Hits Vol 1* LP says?
T: Nuclear Masturbation. It's an ironic statement against war.
MRR: And how many records have you put out in that time?
T: Two 8"s, 1 LP, 1 mini-LP, and 4 CDs.
MRR: It seems kind of crazy that you've come all the way from Japan to just play 2 shows, one in SF at The Chameleon and one in Berkeley at Gilman. What's the story?
T: We only had a little time. We are on vacation. We rented equipment.

GTR

SHIGEKI

DRS

TⒶTSUYA

VOX

TAYLOW

BASS GTR VOX

EDDIE

NUCLEAR MASTURBATION

MRR: Where do you live?
T: I live in Toyota City, and the other guys live in Nagoya.
MRR: And how is the local punk scenedoing there today?
T: Very good. We are one of the leaders of the hardcore scene, along with The Beyonds, Nukey Pikes, Supadam.
MRR: Do you play out frequently in Japan?
T: Yes, twice a month, usually. We play in Nagoya, Tokyo, Osaka, and Kyoto.
MRR: How many people attend those shows?
T: Two hundred or so.
MRR: No more vinyl in Japan now, right?
T: Right. But our label, Alchemy Records, is pressing records in the US.
MRR: Tell us about your history in punk.
T: I was 18, 15 years ago, when I saw a TV show about punk in London. I immediately cut my long hair and said "All right! I'm gonna be a punk!" The following year I went to England to see punk. I'm crazy about punk rock.
MRR: I noticed. Your band does lots of originals but many sound like early punk styles. You also do a few Ramones covers and even an MC5 song. And another song, even though it was an original, had the opening guitar sound of "You Really Got Me" by The Kinks. That was cool.
T: Many people say that.
MRR: Is it the same in Japan as it is here, where many older people stop listening to punk?
T: Yes, most of the people my age have gotten away from it. Mostly 16-24 age kids at shows now.
MRR: Do you have a regular job?
T: I am an accountant for Toyota Motor Company. One other member works there, one works for a painting company, and one works for a gas company.
MRR: Do people at work know you're a punk?
T: Sure.
MRR: And what do they think?
T: I don't actually know.
MRR: What music do you like today?
T: Grungy rocknroll. Fugazi, Rollins Band.
MRR: And older stuff?
T: MC5. I got into them in my junior high school days, 1970. I saw Agnostic Front in NY in 1984 at CBGBs. It was my first time in the US. I missed Black Flag by 2 days, though.
MRR: What are your lyrics about?
T: Mostly about life, about war. I don't like war. They are very ironic lyrics.
MRR: How did you learn English?
T: From listening to punk songs.
MRR: Wow, that's great. Where have you been staying here?
T: At Subterranean Records. Very good people. The first US punk record I got was their *SF Underground* record. And Flipper is one of my favorites. Subterranean distributes our stuff in the States. And Jo-Jo of Alchemy is a very good man, too. He works very hard.
MRR: Any future tours planned?
T: In America, and hopefully in Europe, too.
MRR: Any last words?
T: Just "Punk Rock". Fifteen more years. I love punk rock!

Genbaku Onanies c/o Alchemy Records/ Shinsaibash Residence 202/ Nishishinsaibashi 1-15-9, Chuo ku, Osaka 542/ Japan

SCHLONG are a three-piece band from Albany, California. They have been around the Bay Area for almost three years, playing their brand of spastic jazz, country, metal, surf, weird, noisy, stop and start punk. They've released three records on Very Small: the *Limp* 45, the *Waxy Yellow Buildup* LP, and most recently a split 10" with False Sacrament. Recently embarking on a two month tour of the U.S. with False Sacrament, this is their third time to go nationwide.

This interview was conducted at their practice space in September before they left. SCHLONG are Gavin - guitars, man-dolin vocals; Pat - bass and vocals; and Dave - drums and vocals. Also present were mysterious members of ROYAL SCAM and Very Small records mogul, David Hayes. Interview conducted by Ken Sanderson.

MRR: What were the earliest childhood indications that you'd wind up in SCHLONG?

Gavin: I remember chasing a cat under a car....I mean that wasn't an indication of anything actually, that was just an early childhood memory. Actually, y'know, my mom told me when I was born I came out just screaming my head off and I would not stop for about eight hours. She wasn't surprised I joined a punk band.

Dave: I remember running from a snake in the sand...

Several people: Huh?

MRR: What about the name Schlong?

Gavin: I remember chasing a cat under a car...(*laughs*)

Dave: Schlong was a cat and that's how we got the name...

Gavin: This beautiful,...grey.....oh, uh, cat.

Pat: We used to think that when we played that all our essence, our being, our soul left our bodies and went into the cat and he entered ours and jammed out.

MRR: What kind of music are you not influenced by?

Dave: Rap music maybe...

Gavin:Jesus, not influenced by???

MRR: Not influenced by..

Gavin: We haven't been doing enough Big Band stuff lately..

Pat: We don't do any DURAN DURAN, DEPECHE MODE type stuff..

MRR: All these people in the Bay Area seem down on Schlong..

Pat: Who's down on schlong?

Dave: Hell of people are down on schlong..

Pat: I don't know of any people down on Schlong..

Gavin:The bad way, not the good way..

Pat: Oh..(*everybody laughs*)

Gavin: Well, that's why we like to tour, and if they don't like us in our own hometown, they like us other places....it's a good reason to leave.

MRR: Despite people being down on you, you seem to roll with it and just enjoy playing. You don't seem very hung up on success or living off the band or anything.

Dave: Well, no one will really give us anything...

Gavin: We accepted that fact a long time ago. We play for beer. We play to support our alcohol habits...wait don't print that...(*laughs*)

MRR: You have an album out, *Waxy Yellow Buildup*, but the song isn't on the album, what happened?

Gavin: We wrote it later..

Dave: It was a concept all along..NOT! Gavin wrote this part that totally fit that title.

MRR: Even though you play really fast and intense, a lot of people have a very strict definition of what punk rock is, that may not include what you do..

Dave: Well. yeah, punk rock is not obeying anything, and just fucking not taking shit from anything, and that's what we do. All our songs change, totally oblivious to anything, any kind of structure.

Gavin: I like the definition that it's trying your hardest to alienate as many people as possible all the time.

MRR: FLEETWOOD MAC?

Pat: We like Fleetwood Mac...

Dave: We play the whole *Rumors* album.

Gavin: It takes us about 12 minutes to play it. Linsey Buckingham is my idol.

MRR: Well, how many covers do you do?

Dave: We do a shitload of covers, we do the whole Fleetwood Mac album, then we have another band with different members that do all STEELY DAN covers, any cover anybody asks..

MRR: But why Steely Dan?To me they represent to me personally, one of the worst...

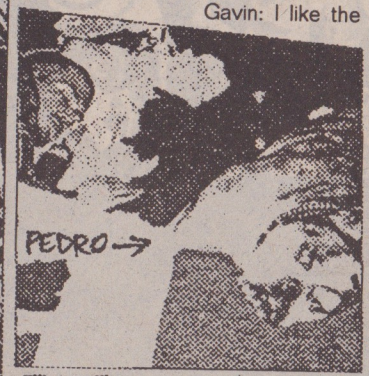
Everybody: Steely Dan is great...It's the best band of all time, etc...

Dave: You know what they represent is like, totally perfection and studio, so we make it as, I don't know, fucked up as we can.

Gavin: Yeah, as punk and raw and sloppy as possible,

David Hayes: All the best punk rock songs have already been written by non-punk bands...

Gavin: Steely Dan is one of those bands that everyone in our gen- era- tion kinda heard on the radio all the time, but they didn't know they were



PHOTOS BY HAYES, D.

Steely Dan. So when they hear these Steely Dan songs they get these childhood flashbacks. They may be horrible childhood flashbacks but they get childhood flashbacks nonetheless..

Dave: It's fun to get totally fucked up and play these songs for people..

MRR: Well what about THREE FINGER SPREAD (*Schlong's acoustic alter-ego*)? Why?

Dave: Because it's more stimulation...uh,.we like bluegrass music a lot.

MRR: How did you end up doing that though?

Pat: It was all Dave's fault. It all started out that we wanted to do our songs acoustically, and the next thing Gavin got a mandolin and it just fuckin' went off.

Gavin: And the washboard wasn't working out, so Dave got a guitar..we played a coffee house, and then this yuppie bar.

David Hayes: Three Finger Spread was getting too popular, so they don't do it very often.

Gavin: Yeah that's what happened, everybody liked it so we had to stop and cut that out.

MRR: Are you ever worried that these people you cover will hear your versions...

Dave: I hope they do, so they can sue us and we'll get free publicity..That's why were putting out the *Tumors* EP (their cover of *Rumors*)

MRR: A lot of serious bands, with a message, they ask for a lot of money when they play, and you seem to just not care..

Gavin: How dare you compare us to serious bands!!!

MRR: But your guarantee is like 65-70 dollars to go across the country..

Gavin: Oh dude, our guarantee is maybe a stove and place to stay and beer..

Dave: Actually we do have a rider that says if more than thirty people are there we're not gonna play.

Gavin: And also, GREEN DAY or FUGAZI has to be playing for free within a ten block radius the same night as us.

MRR: So your last tour was a "Brewery" tour..what happens on a Brewery tour? Is it just like 'Laverne and shirley" or what?

Pat: No, because they don't take you to the bottling... First you walk around and check out all the giant vats and then you go and get like four free drinks.

David Hayes: The room in "Strange Brew" where Doug drinks the whole container, how many did Oly (Olympia Breweries) have of those?

Gavin: Like twelve..thirty thousand gallons or something like that (*each*).

MRR: What about shotgunning beers?

Dave: Fuck yeah!

Gavin: Got one?

Dave: Me and Gavin did shotgun beer reviews where we shotgunned seven beers each, in about twenty minutes and reviewed it

MRR: What was the process in that?

Dave: We went to the grocery store and took a twelve pack and took out all the beers and put other beers in the twelve pack and glued it shut and got it really cheap..

MRR: What was the best one?

All: Oly!!!

MRR: You've released a 45, the split record, and the album, and toured the U.S.twice; is there a step up you'd like to make or are you happy with that or...?

Dave: Touring another country..

Pat: I myself am looking forward to breaking up (*everybody laughs*)

Gavin: That's right, we promised we'd kick him out if we didn't break up.

Dave: All we really want to do is stupid ideas.

Gavin: Actually, I'm looking forward to finding another seventies pop album to cover. Let's do the BOSTON album...

Dave: Or maybe something really outrageous that would really piss people off, like classical arrangements..Beatles covers..

Gavin: With an orchestral arrangement and a casio.

MRR:You played a show at the women's building, an Abortion Rights benefit with SPITBOY, TRIBE 8, etc? What about that?

Dave:That was fun, We got really drunk. With Spitboy and Tribe 8.

Gavin: What was that for, for the women's coalition to go to New orleans to protest..

Dave: ...and they got arrested I heard.

Gavin: Cool, so we sponsored some people going and getting arrested...(*laughs, jokingly*)

MRR: Have you played other benefits? Is there a political side that doesn't come through in the lyrics? Are you into that?

Dave: Well people put on these events and they have totally good intentions, so we don't mind helping them out.

Gavin: Yeah, if it's something cool, we have no problem donating our time and effort, even though nobody comes and sees us..

Pat: Then again, we've donated good time and effort to help out scumbags, like those people at the Masquerade in Atlanta, We drew a lot of those people who showed up to see "ex-Operation Ivy". And we got thirty dollars, and everybody else (JAWBOX and HELMET) got $700 or something.

Gavin: We'd rather donate our effort towards good things than club owners who want to go out and buy cars or whatever.

Write Schlong c/o Very Small Records/ PO Box 8223/ Emeryville, CA 94662.

Yes, I am a godess, can't You think of any intelligent ways to compliment me?"

She fed me a tablespoon of mayonnaise and said it was vanilla frosting. She told me she was an adopted princess and made me cry. She kicked me in the shins with her roller-skates on. She gave me my first real haircut. Self proclaimed Minor Cultural Icon Kembra Pfahler is the anchor of Manhattan. Ask your New York friends. She moved from Los Angeles to New York in 1979 and has contributed to the lower east side art and music scene ever since. After better than ten years of painting, photography, performance, acting and film making, she's onto a band- THE VOLUPTUOUS HORROR OF KAREN BLACK. (Kembra Pfahler- vocals, Samoa- guitar, Dean Rispler- bass and J.P. Thunderbolt Patterson- drums). They're a total sensory beat-down. If "Orgy of the Dead" was a rock opera, that would be about half of it. More importantly, she's my big sister and she'll kick your fucking ass if you lay a finger on me. Interview by Adam Pfahler of Jawbreaker.

Kembra: Thirty-one.

Adam: What?

Kembra: Thirty wonderful years in August. Leo.

Adam: What made you go into music after doing mostly visual art for so long?

Kembra: It was a logical progression a long time in the making. In the early eighties, Samoa, Gordon Kurtti and I were doing "performance art" or whatever at places like ABC No Rio and Pyramid, but it wasn't called "performance art" at the time. We were just going up on stage nude, baring our souls and making fools of ourselves. People started taking pictures and shooting films of our shows, so we decided to buy a super eight camera at the Salvation Army and make our own movies. Then later, instead of using other bands' music for soundtrack, we figured we'd record our own. Samoa had always played guitar...Karen Black is an exercise in what I call Availabism. Making the best use of what's available.

Adam: This is America. What's not available?

Kembra: Housing, medicine...water.

Adam: You've got a point.

Kembra: New York is like a third world country anyway.

Adam: How would you explain Karen Black live?

Kembra: We don't play songs. We do numbers. Each song is like a little movie. We have props and stuff that illustrate the number. Like if you were a chef and had a cooking show on television and you wanted to explain how to make pasta parmigiana, instead of just talking about it or singing about cooking, you'd actually get the pasta and the ingredients and show the viewers how to do it. The props and costumes give life to the characters in the songs. They're the butter and the music is the bread. There's a sense of pageance to it. Someone just told me our shows remind them of some kind of grammar school play. The props are things we found on the street or simple, two dimensional cardboard sheets we cut and paint. It's a low-tech rock and roll spectacle.

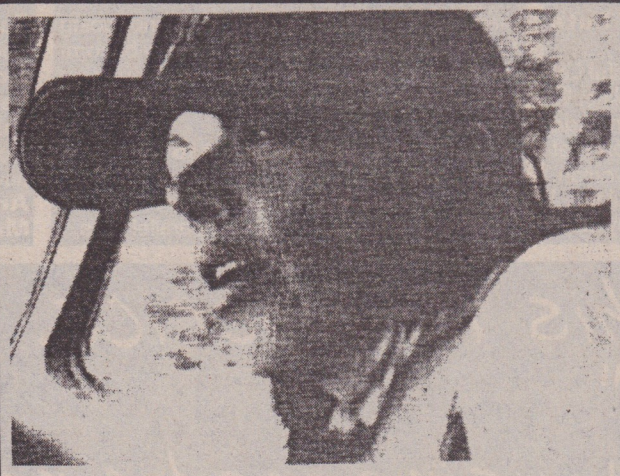
Adam: So how does that translate when you record?

Kembra: Records are documents of what you're doing at a certain time. The single we did on Vital was good- it got to a lot of places

Kembra: I lifted the idea for "Alaska" from Five Easy Pieces, when the hitchhikers are talking about getting away from the city and how filthy it is. "Mister Twilight" is about the crack between two worlds, between night and day. It's when my stomach turns. It's an eery time.

Adam: People seem to either love Karen Black or hate Karen Black. Why do you think you get such intense reactions?

Kembra: Just lucky, I guess. Well, that's to be expected from the mainstream rock world. It's obvious that they're not going to understand when we do such hairy stuff on stage. But even in the so called "alternative" scene, there's a lot of close-minded people, kind of an alternative



the Ed Wood movie.

Adam: How do you take your coffee?

Kembra: Through a glory hole. I take my coffee through a glory hole.

Adam: Who do you like between Samoa versus Godzilla?

Kembra: Oh, man! Samoa would probably slay Godzilla with his poetry and interpretation of the English language. Someone in the New York press said he's a cross between Latka Gravis and Toshiro Mifune.

Adam: You have a new record. Tell me the story.

Kembra: It's going to be on our own label. Beautiful Label. We got signed to a label in New York City that really

"Why should I give my music and art-work to people I don't like?"

gestapoism. There's still a lot rules about how a band should sound or perform. You wouldn't think that kind of conservatism would apply to an independent music scene, but it does. Rock and roll has a rigid code. I mean, we're not trying to be inaccessible. It's not so hard to understand what we do. We have a natural proclivity to do this from our backgrounds. I do films and visual things. Samoa did theater and television back in Japan. So it's not like we got up one day and said, yeah, let's make a band and do gross things and shock people. We don't do it because we think it's going to make us a better band. It comes naturally to us. You know what they say, wherever you go, you bring yourself with you, right?

Adam: Are you weary of getting lumped in with other bands that do that, like Gwar or the Butthole Surfers?

Kembra: I don't mind getting lumped in with them. If people come to see us because that's what they think we're going to be like, that's fine.

Adam: I read this article in the Weekly about this author who wrote a film criticism book on slasher movies. She said that aside from all their nasty politics, that the thing she likes most about B horror is that they explore the taboos of the body. So, if I went to a video store to pick up a copy of Fear of a Karen Black Planet, would I look in the music, horror or pornography section?

Kembra: It would be in the language section, because we're creating a new vocabulary. All this body stuff I've done, and why I'm glad to put it out there, is because I think it's important for people to get used to seeing women looking other-worldly, beautiful and horrific. It's not a sexual thing. I don't want to project that. It's just, here we are. Deal with it. It's a folly. Karen Black is the band I would sit through.

Adam: What's the scariest movie you've ever seen?

Kembra: Bolero. But for the record I want to play the part of Vampira in

dangled carrots in front of our faces and then beat us with the carrots. At first they sounded real excited and supportive. That was really the first time anything good happened to me in my life. Ha! It's a real ego boost to be signed to a label. I thought, this is going to be great, they're going to record us and give us money to do films and all of that. Nine months down the line nothing had happened. I got suspicious. After sitting down with a little calculator, we figured if we borrowed money from friends and relatives, we could make our own record. Make the money back selling CDs and videos at our shows and through the mail. Maybe sell to distributors. We made a business card, someone gave us a fax machine, next thing you know I'm the president of my own record company. Alright! I don't have to deal with these business people. Why should I give my music and artwork to people I don't like? And I know there are good labels that exist out there. Not every band has a horror story, but for us, we have to carve our own niche. It's certainly a lot of work, but I'm more hopeful now. And unemployed.

Adam: How do you get by?

Kembra: Welfare.

Adam: Are you still not paying rent?

Kembra: I'm going on eight years of rent strike. The apartment used to be a shooting gallery and there was no heat. No one knows who the owner is.

Adam: What inspires you to keep going after all this time?

Kembra: Because it's so much fun. And it's not like I've done the same things over and over. This is all new to me. This is my first band. I'm in the adolescence of my music career. Let's just say it's an obsession that fortunately isn't too destructive. I lost so many years in my teens and twenties. It inspires me when younger people have their shit together and aren't wasting away. I think I do my best work now... it's definitely a reason to get up in the morning. It's no longer an opportunity to get older. It's a privilege. Anyway, I don't feel any older.

Adam: Tell me why you hate Lollapalooza.
Kembra: Same reason I started Beautiful Label. Lollapalooza claims to be such a politically aware event, but they forgot to include women. There's no rocking women on that show. What, there's one band with a woman. It's very imbalanced. This year particularly, I can name several bands off the top of my head that would "draw" or whatever.
Adam: I would have thought they'd be on that wave. Get L7 at least.
Kembra: It's a good wave. I know it's trendy and all, Sassy, Cosmo and Elle writing it all up, but it's a good wave. Whatever needs to be done. It's downright ignorant to exclude half the population. It's ridiculous. I'm not going to Lollapalooza. Who's curating this thing? Is it Perry Farrell or is it some middle aged white business executive? MTV? Bands are good if they're women or not and time will tell how substantial they are. It's so obvious, that's all I have to say about it.
Adam: What do you do when people fuck with you in the street?
Kembra: After living in New York so long, I sort of accommodated myself to verbal abuse. I have a very high pain tolerance. A *very* high pain tolerance. I'm a non-violent person. I figure they're yelling at me because they're jealous and upset by my appearance. The best thing I can do is be fearless and not fight fire with fire. I'm not Ms. 45. I don't change myself or the kind of person I am because someone's made a comment about my tits. I'm not going to change or make myself a victim by becoming invisible. Yes, I am a goddess. Can't you think of any intelligent ways to compliment me?
Adam: What did you want to be when you grew up?
Kembra: I wanted gymnast and a tv star. After I broke my arm on the uneven parallel bars, I became more artistic. Being in the hospital turned me into the song and dance man I am today.
Adam: Brady Bunch or Partridge Family, and what do you think ever happened to Ruben Kincaid? I have a theory he painted that bus single-handedly.
Kembra: He's probably selling insurance. No, he's the egg that we crack on my butt at the end of the show. He is now a dove that flies out from between my legs like at the end of that Led Zeppelin movie. Song Remains the Same. I like the Brady Bunch. The Hawaiian episode the best, when Greg is surfing.
Adam: Can you surf?
Kembra: Yes, I can. Well, I can lay down and bash my nose up against the board and get a bloody nose, that's about all I can do. I don't have the upper body strength.
Adam: Are you going to tour soon? Maybe go to Europe?
Kembra: I'd like to go out to the west coast, but I haven't decided when yet. We played in New Jersey.
Adam: That's pretty much out of the country.
Kembra: I worship New Jersey.

"Adam: This is America. What's not available?"
"Kembra: Housing, medicine...water."

"Lollapolooza claims to be such a politically aware event, but they forgot to include women."

VINYL:
Karen Black Vital 7"- "Alaska" b/w "Neighborachie, The Guy Next Door"
VIDEO:
Fear of a Karen Black Planet- Karen Black live $15.00
Karen Black Presents Mr. Twilight- Mr. Twilight video, channel J appearances, plus Samoa's poopoo episode $12.99
(Both available through K. Pfahler- P.O. Box 20818 c/o Tompkin Square New York, NY 10009)
OTHER FILMS:
As Director:
Mild Seven: The Cowboy Stories
Historical Beauty Treatments
Straight Jackie
Availabism: Kembra Pfahler and Samoa
As Actress:
War is Menstrual Envy (Directed by Nick Zedd)
Purgatory Junction (Directed by Mike Kuchar)

AOS 3

AOS3 is a Sunderland-based combo who recently released their third demo entitled Owsley on Bluurg Records & Tapes - boasting 12-tracks "packed full of vitamins and minerals for a growing consciousness" ...AOS 3 produce a sizzling fusion of punk and ska a la THE AK 47'S/CULTURE SHOCK with elements of psychedelia.

Andy Chapman interviewed AOS 3 prior to them performing a fierce and heartfelt set at a gig they did at the Derby Where House with CITIZEN FISH. Present were Andy, Colin, Earl, Graeme, Jeff, John plus Dick of CITIZEN FISH.

AOS 3 is Andy/bass-vocals, Colin/guitar, Earl/drums, Graeme/rhythm & gliss/ guitar, Jeff/keyboards, John/vocal & lyrics.

photos • • • paul Reed

MRR: Why the name AOS 3? Isn't it somewhat cryptic?

Jeff: You can read into it whatever you like!

Andy: Originally we chose AOS 3 because it's the initials of a certain chap named Augustus Owsley Stanley III. He was a back street chemist of some notoriety... But we started thinking - which can be a very dangerous thing!!! - and now there are loads of different acronyms which you can choose to apply to whatever you like...

John: Which is rather nice! For example, ANTHOLOGIES OF STRUGGLE, AWAITING OUR SUCCESSION, ANDY OVER SLEPT, ALCHEMICAL ORDER SOUNDSYSTEM blah, blah, blah...

Colin: Basically, it doesn't matter what it means.

MRR: Could you tell me something about the song "Swords Into Ploughshares"?

John: That particular song was inspired by two Christian Anarchists, Mike Hutchinson and Stephen Hancock who a few years ago broke into the USAF base at Upper Heyford in the South of England and caused nearly three hundred and fifty thousand pounds - six hundred and seventy thousand dollars - worth of damage to an F-III nuclear bomber. They used hammers to damage the bomber and one of them poured his own blood from a bottle over the control panel and bombs. The two of them then left statements of conscience in the cockpit before occupying it - the direct action was a protest against The INF Treaty which they rightly claimed was a fucking con because it only applied to missile castings... The fact that they were prepared to do such an action and face imprisonment was tremendous! I'm not a Christian Anarchist myself but I respect what they did - it's real courage of convictions and I don't think any of us possess the sheer guts to actually do something along those lines...

MRR: So how do you view the announcements made by Yeltsin and Bush earlier this year regarding the huge reductions in the nuclear arsenals of the US and Russia? Is the so-called "Cold War" really over?

John: The "Cold War" is over but it only existed in our heads in the first place. Obviously any real reductions in nuclear weapons must be of some good, but what about chemical, bacterial and god knows what else??? We all know everyone has them and governments are lying when they deny this! Weapon research won't stop until people not figureheads force this madness to cease. It's ironic that the most incredible technology the world has ever known is channelled into ways of killing instead of developing better ways to help and care for people. Wake up humankind ! ! !

C: In the fifties, the "Cold War" helped to justify the preserving of armed forces after the end of World War Two...

John: Yeah, the capitalists and governments were determined to keep an engineered state of mass panic thereafter.

C: After World War Two finished, it was the main intention of US foreign policy to start the "Cold War" so that the world could be controlled. Russian foreign policy was the same... Therefore both countries used the threat of an enemy to get the support of both their population and allies when using aggressive policies abroad and preserving the status quo at home...

MRR: Another of your compositions, "Where's The Real Country Gone?" conveys a staunchly green message. Why do you think that there's such a division between "class struggle" anarchists and Green Anarchists? Surely ecology minus real social justice is pretty damn futile and worthless...

John: Some green politicos take a very "holier-than-thou" and elitist stance, but arguably some "class struggle" anarchists are equally rigid in their outlook. Whatever the "sacred cow" cause, there must be some kind of holistic perspective. We're surrounded by problems whether they be environmental, social, economic or political, but we've got to make the connections because everything is totally mashed-up and causing one massive problem!

MRR: There's a variety of groups in this country, from syndicalists to individualists, and the Greens, etcetera, who could all be described as anarchists. But there's a vacuum-empty, which has tremendous potential... the spot of encroachment between "class struggle" and green con-

cerns...

Graeme: As John has just said, there's got to be some common ground between those coming from different directions. We must be realistic because technology has obviously made some huge improvements and won't vanish "come the revolution" to be replaced by the horse and cart and everyone working the land. The only way we'll ever get anywhere is by looking ahead... We can't ignore computer software, information technology, or whatever because it must be used constructively and to our advantage. But having said that we must also respect the planet and harness all natural resources... If there's divisions within one struggle then that's not achieving anything because if there's no unity in the first place then how can we change anything???

John: In the North East people aren't that divisionary and everyone tries to work together. But before we can live in harmony together we must live in harmony with the planet and not exploit, pollute and destroy it!

A O S

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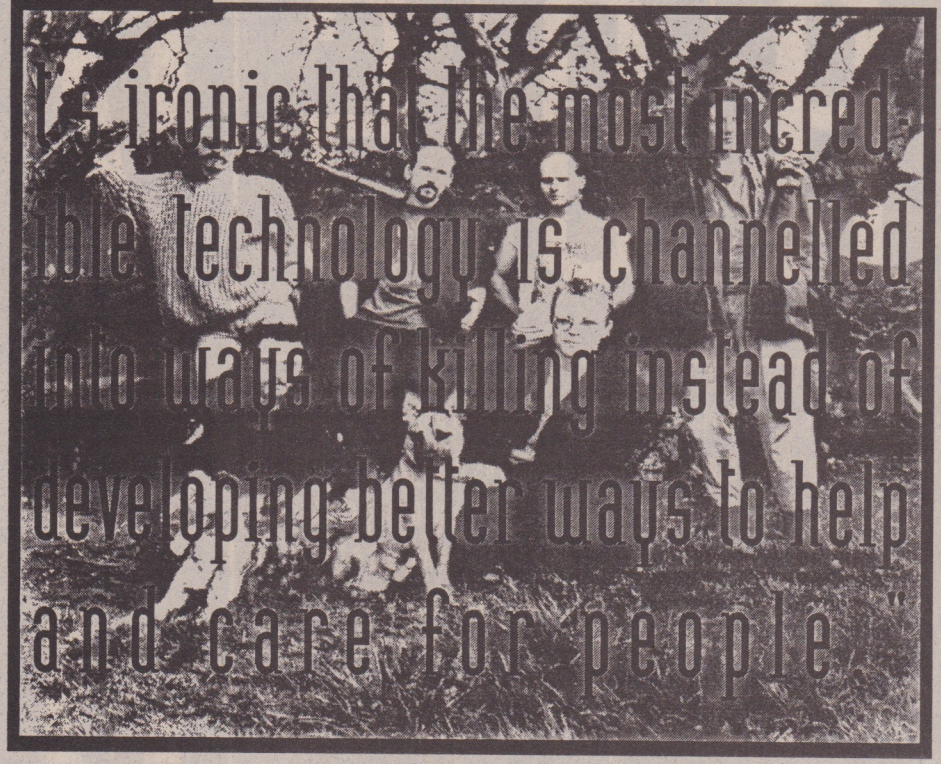


MRR: You've recently produced the first issue of Upward Thrust, a booklet containing not only your lyrics but "many ideas and information thrown in too" - will this be a regular venture?

John: Yeah, one will be issued with every cassette we release. The next one will be more thoroughly thought out because the first issue was well... very rushed and chaotic.

MRR: So will others not directly involved with AOS 3 contribute?

John: Some people already have but no-one was interested in doing the layout, so it was left to me to go mad with the Prit stick!

MRR: How important is the written word?

John: To me it's very important...

Jeff: The music and the words share equal importance - we can't have one without the other.

G: This might seem cliched, but hopefully the music draws people into what we're trying to get over in the lyrics.

MRR: Lyrically you address important issues, but it's bizarre to see people dancing to songs with lyrics about the follies and struggles of everyday life...

A: I wouldn't describe our lyrics as depressing - the earlier stuff maybe...

Earl: I'd rather see people jumping around, enjoying the music and listening to words, rather than us having to go outside and beat them up in the hope that we get our ideas across!

John: These days I'm trying to make people laugh through the lyrics which hopefully might give rise to thought.

G: But the only problem is that we've been caught in the trap of preaching to the converted, so we consciously make our music diverse in order to try and reach more people...

Jeff: Our musical style has given us a more varied crowd - especially in the North East. We've got to build on that and I hope that after people have heard our music then maybe we've inspired them to think about issues.

G: Politics aren't exclusive to a particular crowd - if we remain varied then more people should become involved.

A: Lyrically the later songs aren't as direct, or obvious as our previous stuff.

John: They were originally dealing with strict issues and trying to spread information, but now I'm trying to be less obvious.

A: Hopefully people will take time to think about what we're about.

E: Before I joined AOS 3 I was drumming in a completely different world...

C: Yeah, he was the man from Mars!!!

E: I was in a band that played music in a sort of RUSH meets THE STRANGLERS vein. But what's really good about this "scene" is that it's made me more aware - the whole political aspect has had a huge impact upon how I view life. Before I lived in a world where I thought that I was "number one" and that's changed because I've opened up more and I try to be considerate to others which can't be bad...

MRR: Some people have drawn parallels between the emergence of punk and that of acid house - would you agree?

G: Both have a strong D.I.Y. emphasis. In 1977, it seemed that anyone could form a band and make music. But come the eighties - with the exception of CRASS, POISON GIRLS and all those other people involved in the anarcho-punk 'scene' - it became more manufactured and less spontaneous. With acid house, anyone can do it... Punk turned the whole music industry upside down and the same applied to acid house when it originally emerged. As punk will always be with us - so will acid house, but eventually it will go back underground once the business men in grey suits have screwed it for all it's worth...

Jeff: The idea of people going out and enjoying themselves is really good, but what I don't like about the whole acid house "thing" is the complete non-acceptance of anything with a guitar, or that isn't dance music.

Dick: There's definitely a comparison because everything that was pre-punk was viewed as being dinosaur. I can see why kids go to raves and view everything else as bollocks and old hat, but the worst thing about techno, acid house or whatever is that it's created a backlash against

live music. Try getting a gig on a Friday night - in many cases you can't do it.

MRR: I feel that acid house is indicative of the late eighties/ early nineties - it's too hedonistic, too observational and the antithesis of the whole D.I.Y. ethic that stemmed from punk...

E: It's too money orientated, and that whole world is controlled by a few people at the top who are pulling the strings and basically exploiting everybody. I mean admission prices for raves are ridiculous!

MRR: Yeah, I know that superficially it's brought people together and the attitude appears to be more respectful of other people where dancing is concerned - it doesn't have the pitiful macho antics that often accompany punk gigs - but people seem to becoming, well... they're burying their heads in the sand...

D: Yeah...

C: But coming back to the original question, I think that what both punk and acid house have in common is that originally they both received shock horror headlines and negative coverage from the tabloid press. What I don't particularly like about the whole acid house "scene" is that it's totally invalidated the guitar...

MRR: I gather that some of you are involved with the setting-up of a musician's co-operative in the North East?

A: John and Jeff are working with four others in the Banana Moon Live Music Co-operative and are hoping to have it all in full swing by the end of the year. But up until then they're promoting gigs at a local social club.

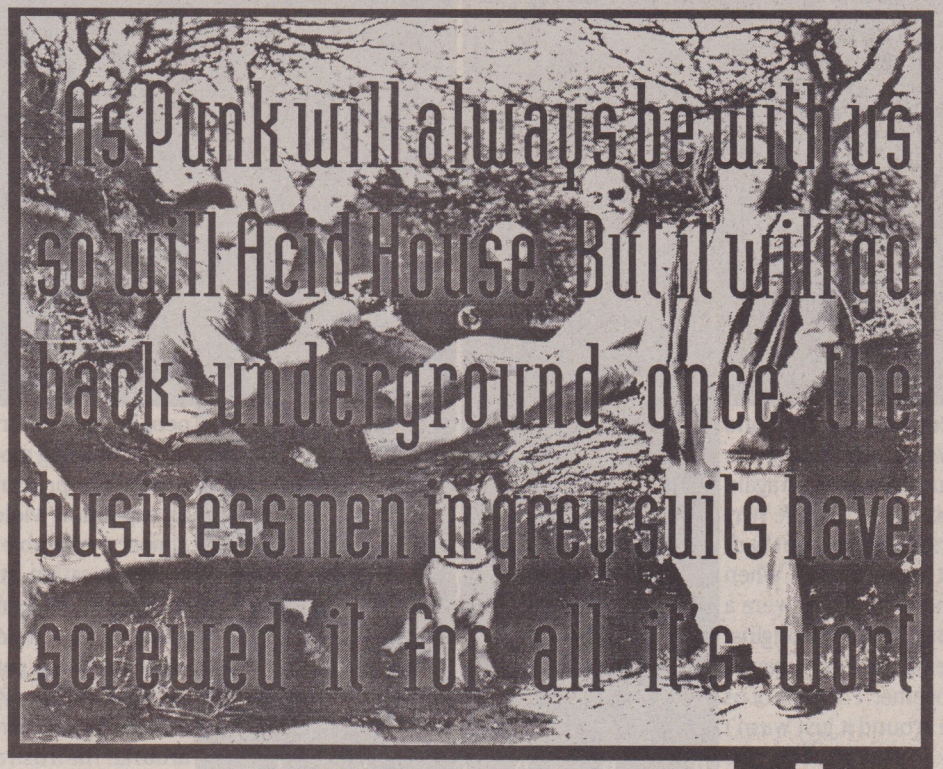
John: We're operating from The Bunker - an old established venue in Sunderland - but we can't use that particular place as the council view it as a "dangerous building"...

C: What's a "dangerous building"? I've never seen The Bunker walking through the centre of Sunderland head-butting and kicking folk!

John: But we've got a building sorted out which will have a capacity of between two hundred and fifty, and three hundred. At the moment we're waiting for a liquor licence... The building we'll be using has four floors - we've got the ground floor, there's going to be an artist's co-op in the attic and other co-ops have been offered the opportunity to make use of the rest of the building. Plans include a cafe, darkroom, gallery space and possibly practice rooms/recording studio. Each coop is self-governed and deals only with its chosen area but the co-ops have formed a representative group which will act as an arena for discussion, and planning for the whole building. It's basically a miracle of co-operation and enthusiasm!

Jeff: The whole place will be run along similar lines to the Newcastle Riverside. Through touring we've come to experience what other touring bands encounter - for example, very often there's no food, drink, or accommodation for the bands. We want to change this by giving both the bands, and audience a decent deal.

John: The project is being funded by four, or five different organizations - such as, Northern Arts. Because Sunderland is such an impoverished and depressed area, we're "fortunate" enough to be in a position to get some cash. This hasn't happened in the past because people have been too apathetic - apart from dedicated people like LEATHERFACE and HDQ.



A: So here's the crunch - if any bands plan to tour and will be heading up our way then the Banana Moon Live Music Co-operative would like to know! If they're into it then they can contact us for Sunderland gigs, and it's especially worthwhile if anyone is playing Newcastle, and has a spare date either side...

MRR: Finally, anything else?

John: We definitely want to express our ideas to as many people as possible, but we try to keep our music both accessible and original. In the short term we want to play loads more gigs, anywhere... any time... any offers?

A: And our longer term aims include, the hope that we'll reach an even wider cross-section of people with our "cross-over" style... Obviously music is an unbelievable medium and we want to use it to provoke though/comment and instigate change!

G: We want people to have a good time, and we intend to give something because sadly nowadays most people aren't prepared to give. It's the legacy of Thatcherism where many people have been conditioned to believe that self-interest and greed are the only paths to follow!!!

three

During the last six months AOS 3 have done some notable gigs with the likes of RADICAL DANCE FACTION, DECADENT FEW and BLAGGERS ITA, they are set to issue a compilation cassette of live material, but there are no immediate plans to release any vinyl because "we don't want to do it, for the sake of it..."

AOS 3 c/o 10 Sandringham Terrace/ Roker/Sunderland/ Tyne And Wear SR6 9RA/ England

KILLING TIME

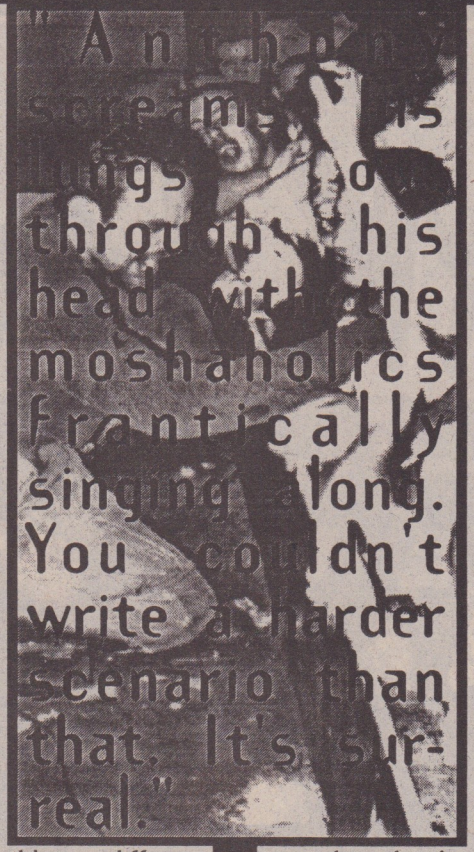
By B. DiGuglielmo

Along with Sick Of It All and Rest In Pieces, Killing Time was one of the most popular NY bands to come out of the later 80's NY scene. Just as their first album, Brightside was going to press, the band was sued by a UK metal act who had the name and logo in use and trademarked. Under the name Killing Time, Brightside sold well and the gang played scattered east and west coast dates to support it. During that period, their name was dragged through the mud for selling out to "big business," encouraging violence, and destroying whatever punk is supposed to mean. It's interesting that nobody ever sought to interview the band and find out what they were about, so here it is.....

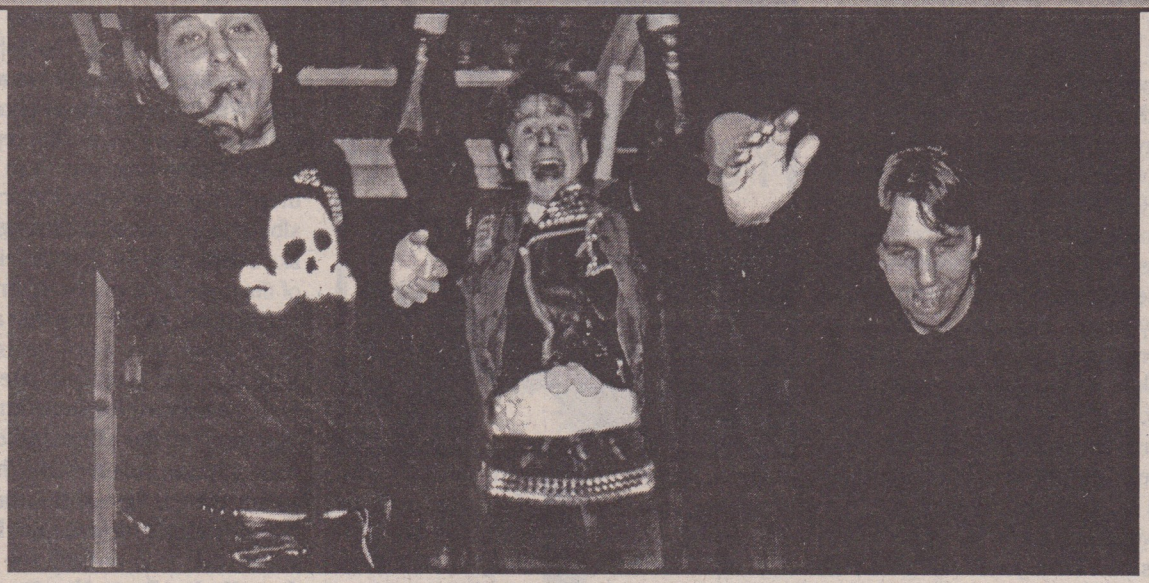
MRR: Is the band still together? A: The band officially broke up 2 years ago during the summer of '90 but has survived as an on again off again thing. (predominantly off) **MRR: Why did you break up (the first time), then get back together only to call it quits again. When exactly was your last show?** A: There were a number of factors responsible for the original break up and the problems were only magnified when we got back together. For most of us this band and the scene around it just wasn't what we were about any more. The one sound, one feeling premise upon which the band was founded was what the kids at the shows wanted and what our singer wanted, but it didn't allow any room for experimentation or growth. If it hadn't been for us signing to Relativity/In Effect the end probably would have come long ago, but the offer to record a professional record with widespread distribution and to tour with label support seemed like a sweet one. As time passed though, the sweetness began to fade. Job and school commitments prevented our singer from touring and kept us playing the same shows over and over again, and although we continued to pack these shows, the missions began to seem senseless. To make matters worse, we began to feel a backlash from certain elements in the N.Y.C. scene about our signing to a "big business" label. To this day I'm amazed at some of the complete shit that was said about me by people who I was once friendly with, and by people who never knew me or what I was about. Heaping more fuel on an already out of control fire, pressure in the band began to rise as expanding violence made playing shows almost intolerable. Diversity in outlook and communication at shows was traded in for complete homogenization enforced by intimidation and violence. Killing Time broke up on stage at a mega packed (700+ people), blistering hot CB's Sunday matinee when some hero saw fit to stir things up by waving his gun around! The frustration just became too much to stomach and we felt we couldn't go on, but as it usually does time away from the problem changed our perspectives and inside of a year we were back together for a tour in the summer of '91 culminating in the show that broke the camel's second hump. We arrived in Allentown, Pa. amidst rumors that there would be Nazi violence at the club. We resolved to play, and what we experienced that night caused us to throw in the towel once again. A group of loosely united skinheads comprising about 30% of the total crowd saw it as there duty to keep anyone from approaching the stage, to terrorize the crowd, to try to terrorize us, to beat people up, to mace people, and to spew forth the kind of blind hatred I had only read about or seen on TV before this! As we went through the motions on stage thoughts raced through my head. These are the kind of fucking people our music attracts, I asked myself ! I can't fucking take it, my brain screamed ! As

we stoically played the songs, the baboons would sing along and try to get at us, and when the music stopped they would scream racial epithets and white power slogans at us. As we played, I realized what a power game we were involved in, and fuck it if we were going to play. Every minute that we played, behind the bouncers as they got their rocks off and screamed at us, we endorsed their nonsense, and after about fifteen minutes or so we cut the set, and have played only once since in our home town of Yonkers to help out our friend Tony from Rockin' Rex record store who has been doing his damnedest to get some kind of a show scene happening up there. **MRR: Why's the record not on In-Effect? Were you concerned with the "Big Business" debate that has raged forever in these pages?** A: The record's not on In-Effect because it disintegrated, and Relativity didn't want us. We weren't team players. We were obviously concerned with the "Big Business" debate seeing as we were the perfect band to hate, signing to a predominantly metal "mega-indie" and all. I guess we learned our lesson. All the self imposed King Solomons out there can blurt out a collective "I told you so." **MRR: I hear there might be a tour of Europe in the works.** A: Yeah, KT's gonna rear its ugly ass once again to support a full LP scheduled to come out in a few months over in Europe on Semaphore. Our friend's bands who have gone over have told us what an interest there is in having us play so we figured we'd go for it. The line up is revamped, we've got all these new songs from the Blackout e.p., and we've got a more laid back attitude about the band than we've had in the past so it should work out real mint like. (NOTE: Since this interview was completed, the European tour has been confirmed to start in November of '92. Dave Franklin from NJ's Vision will be replacing Anthony on vocals. It seems Anthony has found a real job, making touring an impossibility.) **MRR: Killing Time always had the "hard guy" image. Is that how you'd like to be remembered?** A: Why not? It's fucking hilarious. Just think of us in some tiny over packed, 100 + degree, sweaty, stinky, asphyxiating club, bashing out this slop ass, angry, barbarian concept of music somewhere between arena rock and early eighties NYC hardcore, while Anthony screams his lungs out through his head, as one of the roadies shoves Tony's dislocated shoulder back into the socket, all the while the moshaholics frantically singing along diving, and piling on one another. You couldn't write a harder scenario than that. It's surreal. **MRR: Why did you get into hardcore in the first place? Why was it fun and when did it stop?** A: I loved music and I started to drift away from the straight shit and one day I picked up Metal Circus by Husker Du, and shortly after New Day Rising came out I got that and was like wow this shit is so real, so incredible, so different from the dumb shit happening around my town. Soon I started getting into the real hardcore "hardcore". I didn't know shit from classifications back then and I started seeking out the DC stuff, the Cali Stuff, and eventually NY hardcore. It was fun for so many reasons. The people were so wild and sometimes scary but at the same time so accepting. The experiences were so fresh and new and you were exposed to so many new ideas, and best of all anyone could participate and feel a part of something bigger than themselves. I'm not going say when it stopped being fun because it's such a subjective thing. The scene in NY. went through a lot of changes over the years and like anything else it experienced it's problems and at times I was like fuck this, this shit is history, but looking back now I can see that people come in, people go out and people hover along the sidelines and it's up to the individual if they see anything in it for them, but as long as it continues to move forward and change with the times it'll always remain viable. **MRR: What are the members doing now?** A: There's a veritable bounty of sounds to be harvested coming your way from the former Killing Time members. Rich and I have started a 7" label called Rope A Dope on which the first single is from Mind's Eye whom I am playing guitar for. Fans of Killing Time and people who like the noisy, heavy stuff should dig the 7" and dig the live show even more. Then there's the new band from Rich, Drago, and myself, the core members who have stuck together from the inception of Breakdown through Raw Deal and Killing Time. The band is as of yet unnamed, but should be Rope A Dope # 3. Watch for it. Alex is in a Hip Hop band with original music and live instrumentation that's been playing some Zulu Nation parties and is looking for a label. Mike, the original second guitar is playing bass with Crawlpappy and Rich has also been playing electronic percussion for Yonkers noise legends The Unholy Swill. **MRR: It seems like the new EP has a more rock feel to it. Was this a conscious effort to change?** A: Hell no! The e.p. is a total representation of where Killing time was at in 89-90. Most of these songs were written shortly after the first album came out and although it may sound like a departure I look at as being an evolution of the same style you heard on the that record . Remember, by the time that album came out those songs were a few years old and by the time this was recorded (late '91) our chops were developing for some time so maybe the execution on this album makes it sound more rock or more professional. Whatever... **MRR: It seems that in the eighties the term hardcore could be used to describe any band that played music that was outside the norm. (Anyone from Husker Du to Negative Approach) The "alternative rock" tag has replaced hardcore for more melodic and progressive bands. Where do you see yourself falling for the new band(s) you're doing?** A: I don't give a flying fuck about classifications. I just write the music that I feel. Personally the 2 projects I'm involved in are quite different from one another and each are different sounds than I have done in the past, and I hope I don't have to start tagging them before people will listen. I don't think I will. **MRR: What's the deal with the sax on Whole Lotta Nuthin' Pt. II.? The whole song seems to be very unlike the Killing Time people expect.** A: No doubt, it totally isn't what people expect from us. That's why we did it. We figured it would probably be the last KT song ever recorded so why not do something completely out of character. We've always had music that would receive the "not on Sunday" (not suitable for Sunday matinee HC shows) designation from our singer, which is cool, everyone in the band should like a song before it's played, but this time we said fuck that dumb shit. It's not as if it's this great song we felt we had to release, It's just this goofy rave up we thought would be hilarious. Even the "hardest" men on Earth gotta crack a smile sometime.

You can get records, T-Shirts, and write: Killing Time c/o Blackout!/ PO Box 544/ Yonkers, NY 10710



CHARTA 77



Formed in 1982, CHARTA 77 was one in a bundle of noisy second wave punk bands in Sweden. Unlike most of their peers, the band soon developed their unique style and built a reputation as one of the finest punk-pop acts around. With this year's *Hobbydiktatom*, their fifth album to date, the band returns to the basics of loud and snotty punk rock.

The band consists of: Johnny Smedberg, guitar; Leif Ekring, drums and backing vocals and Per Granberg, lead vocals and bass. Per was interviewed at Bivas Cafe in the band's home town Kdping by Henrik of *Rip & Tear* fanzine.

MRR: It is eight years between your first recording, the *Valfardens Avfall* LP, and your latest album *Hobbydiktatomn*. Considering the band's development and its progression towards a much more melodic sound, what have you got to say about that first vinyl adventure today?

P: I still enjoy it, it isn't something I am ashamed about one bit. I stand by it all the way, as I do with all of our records since. OK, some of the lyrics on *Valfardens Avfall* might make me feel a bit embarrassed today, I admit, but one has to start somewhere. It's all a part of progression.

MRR: At the time of your first LP, Charta 77 was one in a lot of new bands sharing the same strong tendencies for noise, speed and a least of all melodic sound. Unlike most others though, you soon separated from that sound. Was that a conscious step or merely a result of your increased musical ability?

P: I would say it was both. Previous to our first album we had a much more rock'n'roll type of sound, more like the original punk rock bands had in the early years. Then we started listening to bands like Asta Kask and The Bristles and enjoyed what they were doing. As a result of that we became faster, and to avoid sounding too clean we realized we could always scream the lyrics instead of singing them. We've always wanted to have a specific concept to stick to, and that hasn't changed over the years. Having that concept as a foundation, we are left with a lot of space to experiment with. Separating from the noisier sound without losing any of the energy and roughness was all a part of that.

MRR: Before this interview I listened through your records. On almost each and every one of them there are a few songs that stray rather emphatic from the other material. That made me wonder if you, through the years, have felt uncertain about what style of songwriting you should stick to?

P: It's not really like that. As I mentioned, we enjoy to experiment a lot. Even when we started ten years ago we used to write different styles of songs, but we were never skilled enough to perform them live. There is still a schizophrenic side to the music we make, there is so much we want to do that goes beyond our usual concept.

MRR: On *Hobbydiktatorn*, the song that stands out the most is the slower, rock ballad song "Vykort fran Rio" about child prostitution in Brazil. But aside from that song, the record is pretty much straight forward punk rock?

P: Yeah, we wanted to make a real basic punk rock record this time, more up-tempo and less pop oriented than our two previous albums. In a way, *Hobbydiktatorn* is probably the one of our records most comparable to the first one. Still, a few songs stand out, "Vykort fran Rio", "Rals av stal" and our coverversion of Ultravox's "The Man Who Dies Every Day". It is out of necessity, we can never make an album sound the same from the beginning to the end.

MRR: The powerful sound on your latest album is really impressive, but do you manage to keep that on stage? Wouldn't it benefit you live if you had a second guitarist?

P: I really don't think it's a disadvantage being a trio on stage. We've found that it's easier to head in the same direction and find a really tight sound. We have thought about a fourth member, but I think that he or she would have a difficult time. I mean, we've been together for so long now, Johnny and I since the very beginning and Leif since 1986, and I think it would be difficult for a fourth person to become a sound member of the band. He or she would probably become more of an extra to us, and I don't know if anyone would be prepared to accept such an arrangement Also, we don't really aspire to a sound familiar to the recordings when we play live. We've always thought of ourselves as more of a live band than a studio band, and that is what I hope people will judge us from.

MRR: You really enjoy your live appearances?

P: Definitely, yeah. There is nothing at all compared to it. When we walk off stage after a good gig, sit down in the dressing room and people are buzzing all around us...it's like an intoxication, without having to get drunk or use any chemical preparations. It's a great feeling.

MRR: In Sweden you have played a great deal this last year, but you've also managed to squeeze in a few appearances abroad, haven't you?

P: Yes, but only four ones in Germany this far.

We will probably go back there this winter and we'll also play a few gigs in Switzerland and Austria. We went to Germany two years ago together with Citizen Fish and played 16 gigs on eighteen days. It was a great experience. I think we learned more about ourselves during that tour, than we had during rehearsals the past three years.

MRR: When you went there, you had ceased to write your lyrics in Swedish. Today you have left the English lyrics behind, using your native language again. Does this mean that you have given up your attempts to introduce Charta 77 overseas?

P: No, not at all: But there's really no point for us trying to sell our records overseas until we find a distributor with the capacity we require. We sold a fair amount of the *Institution, Justice & Poverty* LP in Germany, but not enough to make the result satisfying. In a near future we will release a CD compilation, featuring the best songs from our last three albums. It will be sort of a *Best of* release, and all in English. We already have the music recorded for the songs originally made in Swedish, all we have to do is to add vocals in English to it.

MRR: Your last two albums were put out by a label called Rainbow records. Why, when you clearly have the possibility to release your records on your (Per's and his friend Stephan Johansson's) own label Birdnest records?

P: Well, at the time we hadn't. Back then, Birdnest could only concentrate on one project a time. And when we had recorded *The Beauty is in the Beholders Eyes*, Birdnest was going to put out an album by Strebers. So I got us this contract with Rainbow records, which was more of a deal between friends. It proved to work out very well. Recently we broke our contract with Rainbow, but it had nothing to do with differences of opinion or something like that The guy who runs the label gave us complete control and his total support all the way. The thing was that the label had shrunken. There was a lesser amount of artists connected to it than before, and he who runs it didn't put as much work in it as he used to. We simply grew out of that suit, and at the same time our own label expanded.

MRR: So when you release the CD compilation it will be on your own label?

P: I don't know yet It might. If we release it on another label, it has got to be dead serious about us and have at least Birdnest's capacity.

MRR: Apart from the *Best of* thing, are you planning to release anything else in the near future?

P: We have decided not to do so many gigs for the time being, and concentrate on writing a lot of new material instead. We are going to release a split Christmas EP with a band called Cat Rapes Dog, and we're planning to release a new album early next year. Which, I might add, will head in a slightly new direction for us.

MRR: Musically?

P: No, I think we'll stick to the rough sound on our latest album, but lyrically there will be a difference. The idea is to make a record with a theme this time. I am now writing lyrics about our home town, Koping, how it affects us, how we experience the small town spirit around us, things like that. A record with songs about our every day joys and miseries, basically. The way I experience it, there are probably more pros than cons living in a small community like ours. The most positive thing is that we can't rely on somebody else doing things for us. If we want to go to a gig at the weekend, we have to organize it ourselves. In the big cities, people get served to the extent that they don't see the work put in behind it all. If we were to sit down and just wait, nothing would ever happen. It's all up to us. And it's the efforts you make that keeps the scene alive.

MRR: So you're keeping the spirit of punk alive locally, but how do you experience the label in itself these days? You've been around for so long now, doesn't punk feel as a limitation to you? After all you have proved to have the ability to leave the punk past behind you if you'd want to.

P: But we don't want to. The label might be a limitation to others, but definitely not to us. We're proud about being referred to as a punk band. But then punk to me has got nothing to do with a musical style. It's an attitude to what you are doing. An attitude saying that you don't have to hang around and wait for others to do things for you. An attitude saying that if there is something around you that you don't like, then speak up and oppose it. And I don't think it's a disadvantage being labeled as a punk band today, especially not in Sweden. It seems that the underground scene here is really starting to improve once again.

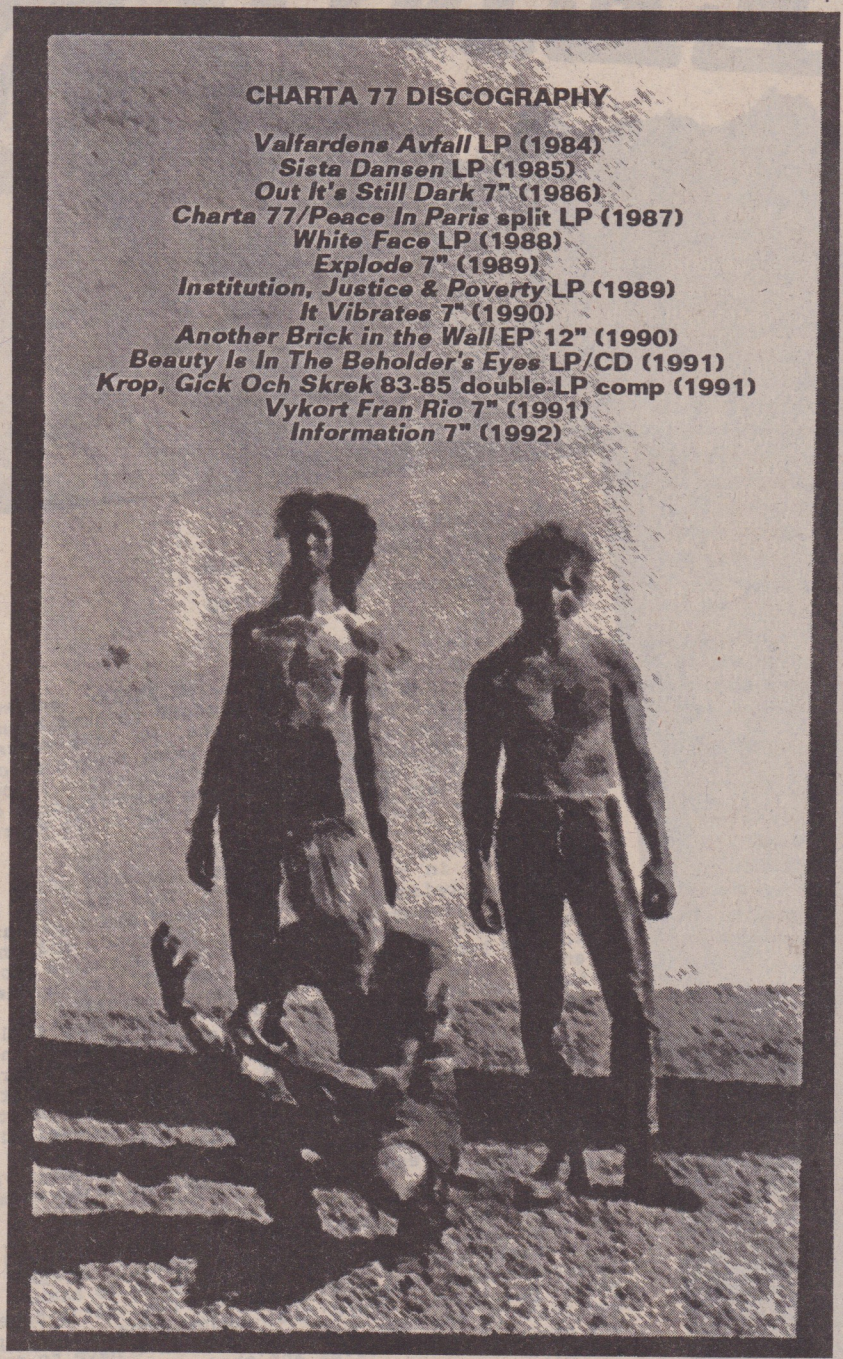
MRR: Could it be the sign of a new wave of punk appearing?

P: I think it could. The spirit of our age in this country probably has a lot to do with it. Politically, things look quite the same as when punk hit Sweden in the seventies. We have a bourgeois government in power, a depression with high unemployment and economic politics that are gaining the already wealthy. The EEC debate is very similar to the nuclear power debate we had in the seventies. Add to this the growing fascism and racism. Things like this breed a lot of uncertainty and fear in our society, and punk has always reflected that. Also, I think that young people are being fed up with the music that is telling them how nice and wonderful life is. I mean, all they have to do is take a quick look around them and they'll see that it isn't

Contact CHARTA 77 c/o Birdnest Records/ Scheelegatan 19/ 73133 Koping/ Sweden. Write to *Rip & Tear* fanzine c/o H. Wising/ Prinsgatan 6/ 64136 Katrineholm/ Sweden.

CHARTA 77 DISCOGRAPHY

***Valfardens Avfall* LP (1984)**
***Sista Dansen* LP (1985)**
***Out It's Still Dark* 7" (1986)**
***Charta 77/Peace In Paris* split LP (1987)**
***White Face* LP (1988)**
***Explode* 7" (1989)**
***Institution, Justice & Poverty* LP (1989)**
***It Vibrates* 7" (1990)**
***Another Brick in the Wall* EP 12" (1990)**
***Beauty Is In The Beholder's Eyes* LP/CD (1991)**
***Krop, Gick Och Skrek* 83-85 double-LP comp (1991)**
***Vykort Fran Rio* 7" (1991)**
***Information* 7" (1992)**



DIESEL QUEENS

Photo By Loretta

We get letters.
Boy, do we get letters.
But the story of this letter must be told!

We here at MRR got this mysterious letter, postmarked from San Jose, CA about the second week of September 1991. We had no idea who TRIXXY was or what the fuck was meant by this alleged "Hot Rockin' Summer Jam" issue stuff, but the part of the letter that caught our interest was the band that this guy took issue with. The DIESEL QUEENS sounded like a fun experience for anyone interested in punk rock, so when we saw that they were playing in San Francisco, we decided that Bale would go and see if this band was indeed worth a shit. Well, any of you readers that follow Mr. Bale's column already know that he fell in love with these guys and their sick brand of porno/punk/freakshow rock. They're not like GWAR, they're not like HAUNTED GARAGE. There's no theater-inspired horror here. I guess the only thing that comes to mind is the fall of the Roman Empire; in other words, just good, old-fashioned decadence served up by the plateful, mixed with a raw punk sound that reminds one of the Meatmen, Fear, the Germs, etc.

We thought it would be funny to show the 'Queens the letter and get some kind of reply, but the magnitude of the project just grew and grew, much like the Queens' penises at the sight of a shaven young stud/boy! What we ended up with is a photo-essay of sorts, which should come as close as possible to sharing the DQ experience with you, our loyal readers. ENJOY!

OK. First, here's an exact reprint of the original letter as it was received by MRR:

Maximum Rock N' Roll
Att. Tim Yohannon/ Jeff Bale
POB 460760
San Francisco, CA 94146-0760

September 6, 1991

Dear Sirs,

I am in a local band called TRIXXY, and we just wanted to let you know that we feel priveledged to have been included in your "Hot Rockin' Summer Jam" issue. We have worked very hard in the past five years, with endless hours logged in our rehearsal studio and tens of thousands of dollars invested in our equipment (which was bought at Guitar Center - we support local merchants!). We are a very serious band and consider our craft sacred, which is why I write this letter.

Recently, a local band has surfaced which is rapidly gaining attention in our local scene. This band is San Jose's DIESEL QUEENS. I believe that most readers are familiar with this "band" and their innumerable acts of indecency and incidents of public outrage. My problem is this: How is it that a group that is founded in such poor taste, lacks any real ability or musical proficiency, and targets the lowest common denominator of society as their audience, becoming so popular? They are completely unprofessional, have poor equipment that is barely functional, and write so-called "songs" that are nothing more than rudimentary tirades of profanity and vulgar ideas set to a two-chord, 4/4 beat. They refer to honest, hardworking rockers like myself as "Dirtheads" (whatever that means), and make a mockery of musical technique and performance etiquette. I can hardly understand why any music-loving adult would pay a cover charge to see them vomit and urinate upon each other, or endure whippings delivered by women who look like prostitutes.

What is the appeal here? That's what I want to know. Do I have to lower myself and my band's standards, forget how to play my instrument, and dress in womens clothing to assure myself a career as a performing musician? Let's hope not. Let's hope that there are still people out there that enjoy good music, played on good equipment by real men and women who don't have to rely on gimmickry and cheapening themselves and their audience to get their message across.

Thank you.

Rock n' Roll Forever,

Stevie Starr

Stevie Starr
Lead Guitar
TRIXXY

When the Diesels saw this, they started making a series of loud farting-type noises, soon filling the room with a veritable cacophony of faux flatulence. They began to all laugh uncontrollably for what seemed like 10 or 15 minutes, before guitarist Brent uttered the word "unsavory", which in turn started another short burst of farting, with real ones mixed in for flavor! They finally calmed down for long enough to begin replying verbally to the letter, and you could see the mood of the boys switch from childish and immature to sadistic and diabolical. All except for Brent, though, who started crying.

"Music, schmusick- who gives a shit? We're entertainers," said Velvy, the Queens' frontman so-named for his "velvet smooth"

Photo By: Nono

foreskin. "Yeah. That's what they said about Elvis, man," quipped drumber Johnny Mojo. It was guitarist Mr. Friction, however, who really got bent by this letter. He stood in a boxer's stance in a corner of the room, talking to the wall as if taunting Stevie Starr... "Come over here and say that, you greasy little punk... That's right- you! Yeah. Fuck you, buddy! -How 'bout I fuck you in your man-cunt, you half-a-sissy." Whew! Tough talk from a tough guy! Good thing bassist Codpiece Corona was there to talk Friction down. "We just want to make sure that everyone knows that we're really punk," said Corona. "Me? Orange County class of "79. Starwood, Cuckoo's Nest, understand? We hold punk rock as a divine creation, and it's ours and we'll keep it even if they sell Doc Martens at Kinney shoes and you can buy a tattoo at the Lollapalooza supermarket chain."

Well, there you have it. It's about as much intelligible speech as has ever been uttered by these gents.

Cretins? Maybe.
But they shoot from the heart.

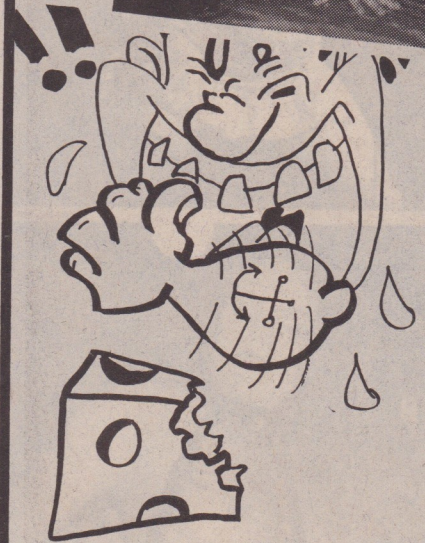
Photo By: Loretta

I'm goin' to a place where a man can be a man...

A MANLY PLACE, WHERE MANLY MEN, DO MANLY THINGS IN A MANLY MANNER, WITH OTHER MEN... AMEN.

ORCHARD SUPPLY HARDWARE... THAT'S O.S.H. TO YOU AND ME.

"I like cheese because it comes from COWS!"



"I LIKE CHEESE... BECAUSE IT'S GOOD!"

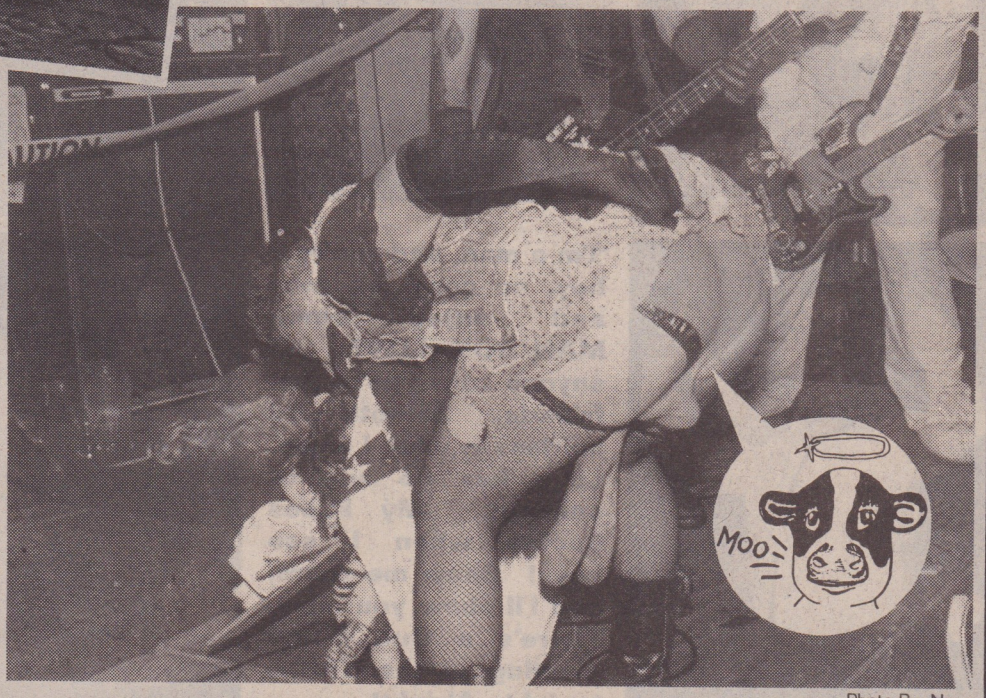


Photo By: Nono

"When you drink milk, you get a white mustache. Like Adolph Hitler in the morning. What a wacky guy he was (but Europe didn't think so!)"

Photo By: Nono

Photo By: Hazel

Photo By: Sloth

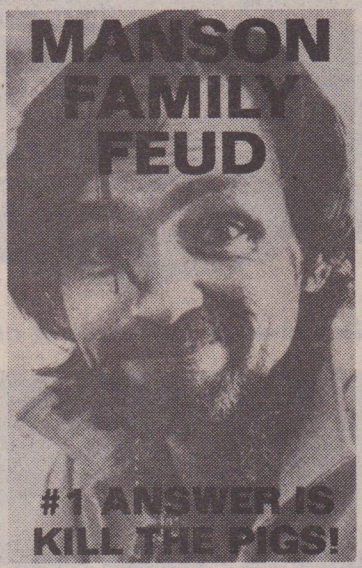


Photo By: Nono

Photo By:Trisha Leeper

"I'm a man, and you're a boy, so come on over and enjoy some MAN/BOY LOVE. If anyone asks, we're just friends. Smooth and hairless is what I enjoy. Love has no age of consent. My knees buckle when I see boys! Show me yours, and I'll show you mine. There's a Cub Scout meeting at the YMCA tonight. Alright!

Photo By: Trisha Leeper

"My skin does the creepy-crawl, I know it's on next! My mind goes helter-skelter, I'm glued in front of my T.V. set! When Richard Dawson kissed Squeaky, Tex looked upset. ...When Charlie says, "I am god," survey says yes!" -MANSON FAMILY FEUD

Photo By: Loretta

PUNKS WENT DIRTHEAD!

(i.e. - Barry Henssler from Necros is now a Big Chief hair farmer.)

before... **...after**

'Flag turns to Sabbath, D.K.'s turn to the Dead. Shaved heads grow out to stringy clumps of grease. When all the old punks turn dirthead.

"When you eat cheese you get a solid bowel movement...

... I love a solid bowel movement!"

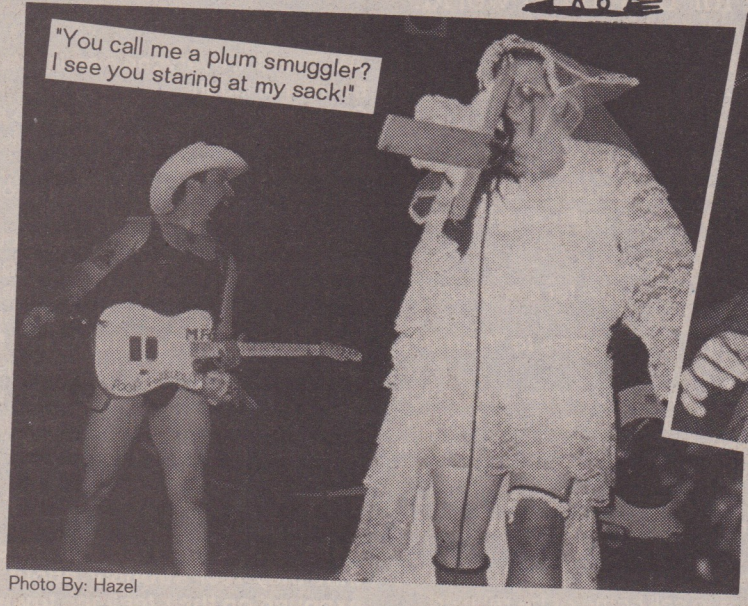


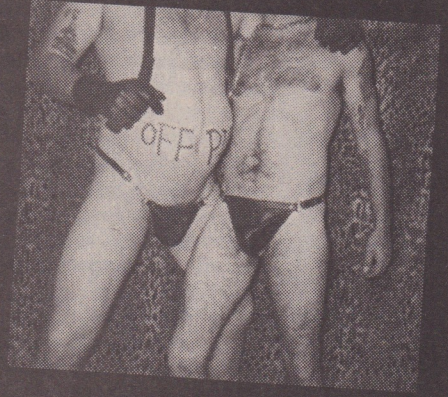
Photo By: Hazel

Photo By: Nono

Calling all Sissy Boys!

CODPIECE NATION

"It's that certain sack of leather, that every real man needs. I bought myself a codpiece, bought it C. O. D."



Join Codpiece Nation ! write: Diesel Queens San Jose, Ca. 95155-8344

Photo By: Loretta

SLEEPING BODY means a lot to me as it does to the members. It means commitment to your values. It means communication on a grass roots level. SLEEPING BODY has had such a powerful impact on my life to the point where I had to reassess my life and the direction I wanted to go. I for the most part grew up with four of the members and we've watched each other grow in so many different ways. This is one band who is not being a band for the sake of being a band. They've got a reason to be and that's love. Love for this dying world.

MRR: Are there any band goals?
JW: Basically, I can speak for all of us when I say we want to do a 7" and tour the U.S., but beyond that...
JL: Do you mean politically or...
CH: Those are just some things that we want to accomplish, some material things that we've wanted to do for a long time but basically we just want to open ourselves up to people and hopefully they'll open up to us. And just kind of express..
JL: Communication is the word we always use.
CH: We just talk about relating. Bottom line is just for everybody to be open to everything.
MRR: What events led to the writing of the lyrics to "Home Is Foreign"?
CH: There's a Scream song on the 7" and it says hope is a foreign word and I just heard that and what I heard was "home is foreign" and I knew what it said... I just thought about that statement and what it meant to me. It represented what I felt about hanging around in America or anyplace that's ruled by someone else.
MRR: So it doesn't have anything to do with your living conditions at home?
CH: No it's just an open statement about living under control of someone else and having no place to call home or be relaxed.
JL: I dare to say it's our theme song.
JW: Yeah, it has a special meaning to me because it was the first song we finished. The day we finished it everyone was totally relieved and totally happy because we finally finished this gem of a song. It was like our first thing we ever completed. I came home from school one day during lunch and they put up this electrical fence in my apartments and they didn't tell me a thing about it and I couldn't get in. I could hear the lyrics ringing in my head. I pretty much knew that "Home is Foreign" was the best words to describe my feelings at that point.
JH: It's just like a nice summation that we all can relate to. Hopefully. Anyone who feels they have alternative ideas, and feel they're a part of the alternative, progressive scene can relate to that.
CP: To me when I thought about the first time I read the lyrics it just kind of applied to my living situations. Also, the same thing Carl was saying about being under someone else's thumb, their rule, their power...
MRR: Do you guys, as if I don't know, ever fight?
CP: Fuck yea!!!
CH: I'm the instigator, crybaby of the band.
CP: I'm high strung, Carl's a crybaby.
JW: That's it, everyone else is totally fucking perfect.
Everyone: laughs...
CP: Everybody else always ends up getting into it somehow.
JL: Carl's at one end of the stick, Chad's at the other and we're basically the mediators.
JH: ...and we can all admit our problems
CP: ...mediators my ass.
CH: Anyways, everything comes out o.k but we do argue a lot. I think when we put together all the things we want to do there's going to be some fucked up shit happening.
JH: Just the fact that we're all totally involved...
MRR: But it normally turns out for the best, right?
CH: Like the other day we had this fight. It started off as a big fight but progressed into a discussion and we all learned from it. Everybody told each other their views on the way people had been acting lately and everything turned out better because we knew what areas to work on.
CP: I liked that argument because it was the first argument I wasn't involved in.
MRR: I'd like each member to choose a particular song lyric that they feel strongly about or can easily relate to, and expound on their feelings towards it.
JH: I'll talk about "Logogram," not because I wrote it, but because lately it's been on my mind. Work is just something I'm totally scared of. I don't want to spend the rest of my life doing something I don't want to do. Just in order to earn money to buy things I don't need. Everytime I think of that word "Logogram" I think about when Carl and I were at IHOP eating toast or something...
CH: Correction, we can't eat toast at IHOP, hashbrowns.
JH: I was watching this guy push this mop across the floor and I could just tell he didn't want to be there. It was just the fact that he had to be there to get food and all this other shit. He shouldn't have to go so much out of his way get things he needs. I just thought about how ridiculous that was. The next day I wrote the lyrics and I liked the way they came out, they kind of tell a story of being in that situation, but having the dream to rid yourself of that burden. Actually that's a goal I'm trying to set for my whole life, to work on an actual "job" as little as I can.
CH: "Post Prison Writing" means a lot to me. It tells a huge story about how everything you have can be taken away from you just like that because someone higher than you says it to be so. That's just the most fucked up thing in the world, not just the prison system, but how people have control of you. That's mainly my political state-

ment and probably everyone else in the band, that we want to be free from the control of others.

MRR: Could you go ahead, since we're on the subject, and tell us what inspired you to write the words. I know you authorized those lyrics.

CH: Eldridge Cleaver did a book called *Post Prison Writings* and I was totally inspired by that. It was just about his whole saga with the fucking police state and Reagan who was the governor of California at the time who harassed him and the rest of the Black Panther Party. That book was like the first written word I read about all the things people can do to keep you down. I wanted to write a song and call it "Post-Prison Writing" and finally I got the words together to do it. I wrote them in pieces so there wasn't really an over all feel to them. I just knew when I was finished.

JW: "Home Is Foreign" seems to keep us going, it's about doing what you truly want to do and being made to feel awkward because of it. "Logogram" seems to be a lot on my mind because of my job where I serve shit to people who don't need it. People come in and complain about how high the price of this shit called cookies are, but they supposedly have to have them so they buy them no matter what the price. It just doesn't make since to me, working to buy this useless crap we don't need seems to be, for lack of better terms, really, really stupid.

Everyone: ...laughs...

CP: The lyrics on "Cataract" mean the most to me because they're about how most of my life I've been the follower and done what people wanted me to do. "Cataract" is about the realization that you can be your own person and you don't have to fit any specific mold. It's about waking up and being yourself.

CH: Those lyrics totally remind me of when I was young too.

MRR: I think everyone can relate to that, everyone that has been awakened politically and socially.

CH: Yeah, it's totally a reminder of how things once were. It kind of gives you a little hope that everybody that you think of as stupid or unthinking or whatever might change. They give hope. I like those lyrics too.

JL: The one song that means the most to me personally is "Home is Foreign." It's totally the most intense song to play. As a band I think we get the most, and give the most from it. I feel I have to talk about a song we haven't talked about yet. I really like the lyrics to "Bleeding Heart Shit" a lot. It's about being forced to do shit you don't want to do and how wrong that is. It's a simple concept to deal with.

JW: Our new song has been on my mind a lot because of current events that are happening in "real politics"

MRR: What is it called?

CP: "Suck And Swallow."

JW: It's about the election. It's about the supposed choice thats not really a choice at all, neither of those people can represent me or anyone else for that matter. Democracy is a fraud, no one person can represent totally what another person wants. Nobody can truly represent me. No one is me. Period.

CH: I saw a great cartoon in this zine from Colorado called *Infinite Onion* about that . It has this person with their ass on fire and they're sticking their head in this bucket of water and it says "voter" underneath him.

JH: Yeah, they give you a choice of these men and they say, "Go to the polls and vote," and even if the guy you vote for loses, you're taken care of. This guy in Congress will take care of all your problems. And they've hushed everyone to sleep by doing that. No one does anything except go to their job and come home and watch TV because they think that whoever won is going to take care of all their problems, and nothing gets done.

JW: "And you're not allowed to complain unless you vote..."

CH: One more thing those lyrics address is how they take everything away from you, they fuck you up with these big words and extravagant processes until you know nothing at all anymore, and then they give you something, and you have to take it...

JH: You're so lost that you think you're found.

MRR: Is there anyone who has perhaps pushed you or inspired you to create or accomplish a particular goal?

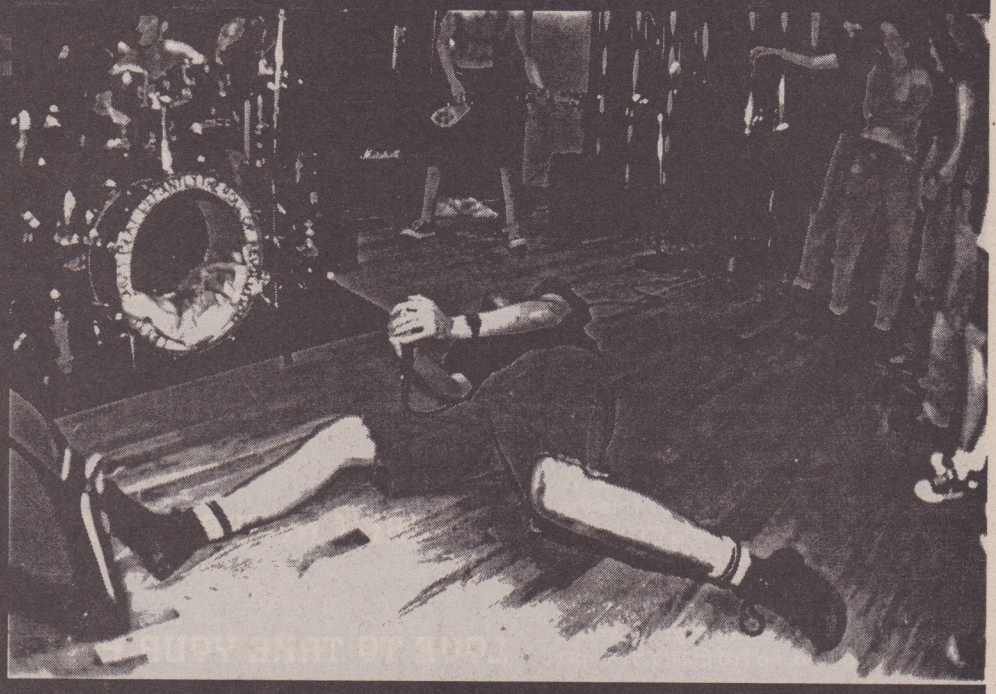
JH: Not to flatter anyone present, but both you guys (Bryan and Miguel) totally inspire me...

CP: As far as a band being inspiring, CAPITAL GAIN is inspiring to me. They're all really young. The singer is just starting high school. When I was her age, I didn't think about shit. I just rode around on a skateboard and ate hamburgers and wished there were more concrete to skate on.

JL: Musically, HEROIN.

CH: Yeah, HEROIN was rad, as far as shows that have really touched me, just seeing SUICIETY play. They made me cry, it's just that I can relate to their personal struggles as they relate to the lyrics and I can totally relate to the lyrics themselves. At the (anti) flag day show, I cried all the way through "It Means and Empty". And the same goes with PSST... Whenever you (Bryan) introduced "Life Will Tease" and you talked about us and how we did a lot I just thought about that and how we want to do so much more...I could watch you up there know exactly what you were feeling.

JW: I totally can't deny the impact SUICIETY had on us, this sister/brother band thing seemed to form and now they're gone. You don't realize how important a lot of things are until they're gone, I realized that with them and with the loss of other recent friendships.....As far as people go Sean Capone (chorus of "yeahs" and "totallys") as little as he thinks he does, he really does a lot, he's one of the few.



JH: And VOICE OF REASON, as far as anything aesthetic, Steven is behind it, and he's doing a lot of wonderful shit for their band (more "yeahs" and "totallys")

CH: I just wanted to go back and talk about how the bands were talking about, like with SUICIETY, nobody knew about them, they were here and now they're gone and nobody got to feel the same things that we felt for them, it just kinda sucks, and it's sad to see that happen. And it was so much more than just a band getting up there to play, it was a whole experience that totally affected me, and thats the kind of shit that moves me...

JH: As far as bands who people have heard, SPITBOY was really inspiring to me, they all individually did so much shit, they had so

much to love, even more than their music or lyrics...

CH: As far as emotional output, I've always been totally inspired by RITES OF SPRING, that was just like the most inspiring and most emotional band I had ever heard, I like to remember them...

MRR: Your live shows are pretty, un, intense. What's going on in your minds during...

JW: This last show seemed to be the biggest emotional outpour yet. It seems like all this stress, and shit, and depression I've been going through just seemed to meet with the normal anxiety and nervousness you get from a show, and when they met it just... it was just a trigger.

JH: Some of our goals are close to being reached, like as far as tour goes, and shit we wanna do for tour, its all kinda comin' together. And that realization, combined with, well, just alot of other realizations, I won't go off on every one of them but... for me that's what did it.

JL: If you wanna know what I feel before a show, It's just confusing, mindracing, fuckin nervous, fuckin not nervous, at the same time. I just feel like I've never felt before. Last show, during "Home Is Foreign," I was playing my part, and I was not really paying attention, I was totally burning inside, my throat was burning... it's physical for me too...

CH: I'm just totally lost up there. There's just so much flowing through me. Andl get the whole feeling: the lyrics, everything we're putting in the band, everything we're getting back out of it, and it just puts me into dreamland, and it's hard cause I have to concentrate on doin the drum stuff too... that phemonena probably causes our sloppy shows and stuff, when you put all that shit together, somethings gotta fuck up... last show I was just totally babbling, to the point where people were asking if I was insane...

JW: Literally.

CH: It's just a freak out...

CP: I get real caught up in the lyrics and what I'm saying... its hard to explain, I'll have my eyes shut and I get these visions... like last time during "This-the Message Sent," I kept seeing this Indian family being murdered for no reason by white males in uniforms and I'd get another vision...half of what I feel on stage is that and then the other half is what's actually going on, so I'm in like this split reality and it's just this really weird find of trip, I guess you'd say...

CH: And he still has time to do the Rob Halford.

(*Chad commences into breaking it down into percentages*)

CH: It's just basically the only time ever, ever, kinda, that you get to just get to...

JL: Blow up.

MRR: So what about the band title?

CP: I'm sure for all of us it takes on different meanings... the reason I liked the name when I first heard it was because when you're asleep, you dream, and usually your dreams represent your desires, and you can only be truly in touch with that when you're sleeping, but you have to wake up and take action to attain these goals and desires...

CH: That's a cool way to look at it. I never thought about that before. The collective way we seem to always look at it is that everybody is just in this huge state of sleep, and what we ask is for people to wake up, Humanity today just seems so devoid of sadness or anger towards the bad things while at the same time, devoid of any overecstatic joy for the good that happens. Everything is just kinda mediocre, we'd like to see people be a little more pissed off at the things that happen around us daily...

JW: Anybody standing still and everybody who's not taking advantage of the situation they're in is pretty much asleep, as the metaphor goes. It's a call to people in that position, to rise and not be held down any longer, to wake up.

JH: The way I see it, in some aspect, we're all asleep because of basically the lack of communication or the lack of wanting to learn and I think until we break down those barriers, for lack of a better expression, our dreams will never be realized and our goals will never be attained.

MRR: Any generic closing comments?

CH: We're basically really concerned with everything that's happening in the world but I feel differently now than I ever have. Nowadays, I seem to focus more on the socially political rather than the politically social, because I've begun to realize that people should be put before politics, because everybody isn't going to be on the same level politically...my thing is that I just want everybody to be totally open to everything, and I don't want everybody to subject their morals or rules over anybody else. At the same time, I'd like to see people living in such a way as to not hurt anyone, or anything...

JW: The purpose of this band isn't to make music. We're not just here to be musicians or play the parts perfect. We're here to, if anything, open people up and share. It's all about communication. It's not about having people come to the shows and watch us, it's about people getting involved...

CH: After our first show I was totally bummed, and JH and I had this huge conversation about it and when I came home and tried to write about it, the only sentence I could let out was, "Please take what we give, for it means a lot to us...". We try to put forth something that people can take from, and we give so that we may receive too, and I think it's okay to receive. I think people need to take all they can from life, and be fed and inspired by everything in life. So just to give and take, I think, is our goal.

JW: Word...

JL: It's just like Christmas.

SLEEPING BODY
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"BLEEDING HEART SHIT"

TERROR I ONLY KNOW FROM THE

PAGES OF A MAGAZINE -

SOON YOU MIGHT FACE,

GODDAMN I FEEL FOR YOU.

THERE'S NO WAY BUT I'D LOVE

TO TAKE YOUR PLACE,

GODDAMN I FEEL FOR YOU.

CHOKED TO SIGN YOUR LIFE

AWAY BY A CHOICE YOU

DIDN'T HAVE TO MAKE, AND

THERE'S NO WAY, BUT I'D

LOVE TO TAKE YOUR PLACE,

GODDAMN I CRY FOR YOU.

GODDAMN I'D DIE FOR YOU, BUT

THERE'S NO WAY.

COPROFILIA

Coprofilia means the use and abuse of saying "bad words".

Coprofilia was formed 6 months ago with the same members since then. So far we have the following material: 13 songs, among them, "Armas de Guerra" which talks about the excessive waste of money in armaments, while millions of people starve to death around the world; "Telenovelas", the massive brainwashing through hours and hours of stupid histories in your T.V., "Mandela" and the struggle against racism in South Africa, a man of struggle and great ideas. "Servicio Militar", talks about how we surrender our patriotic service while in return we just receive oppression, misery and finally death. "Infernal Kingdom" about a Nazi concentration camp and all its shit. "Aborto", a great problem, where you have to assassinate a child , so he won't come to our world full of hate, and to suffer bad treatment. "Muerte en la Ciudad" an example of what's going on in the big cities; "El Patito Feo" or in other words the black sheep, as we are seen by our family and the society. and finally "El quinto Centenario", the stupid celebration made by the capitalist governments of the Discovery? of America (the continent) Is there is something to be happy about, when all that was nothing but a straight massacre and the remaining Indians are resisting in order to survive.

The band has put out a demo-rehearsal with good sound and includes a pamphlet which include the lyrics.

We also make the *Solo Muertos Nos Podran Callar* zine, (Only Death Can Shut Us Down).

For any information regarding the band, in'terviews, demo tapes, gigs in Mexico, or if you wanna be included in our zine (send info-bios-interviews-stuff whatever you want) or just for fun, friendship or even tape trading write to :

COPROFILIA c/o Oscar Castillo/ Juan de Ochoa Mz.46 Lt.21/ Fuego Nuevo/ C.P.09800/ Mexico D.F./ Mexico

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COPROFILIA

SOLO MUERTOS NOS PODRAN CALLAR

Are We Dead Yet are Providence's most promising band combining elements drawn from all ranges of music. They have blended their sound to be unique yet not planned. Their music has no rules or boundaries, but rather is created through spontaneous collaboration, reflective of their various musical tastes and influence. They can't even really define their sound. It is definitely unique. The lineup has been together in this form for almost a year now although they knew each other through friends for some time. This, they feel, helped them adapt quickly to working with each other and helped the working relationship as "no one was a stranger having to audition". They shared the same musical vision which has taken them to where they are today.

The tight family bond and getting through the problems has strengthened them and made them more determined. "We've got to be a band first - even more than the music, we have problems we work out. Any band that can stick together and keep moving, writing damn good songs and keeping the crowd happy is a good band for me. I wouldn't want to play with any other guys", explained drummer Bob Laferriere

This five piece outfit consists of two lead vocalists, Derek Machada and Bob Einhorn, who describes their chemistry as "good karma together-on stage we compliment each other well". Both have incredible stage presence creating an intense and captivating element as the sheer musical talent of Tom Hills bass, Matt St. Angelo guitar and Bob Laferriere drums.

They have created a sound all of their own - unclassifiable - even for them. When asked to describe it they really can't. "Our style is very different from what everyone else plays. When Derek came, he brought a more hardcore edge, and Tom more funk oriented slap bass. "Bob kicks the beat weird", commented Matt. Tom added that he is even criticized for his playing because he likes to experiment and take chances with his music. But that's what makes them work - they just don't care what anyone else thinks. They care about what they want their music to be, that's why it's always changing, never getting stale and they care that their audience has fun.

For Are We Dead Yet, fun is the critical element. Playing, for them, is fun and ensuring the fans have a good time at the shows is what it's all about to them. Even at a show where the music itself may not be up to how they hoped it to be, they are not bitter if everyone had fun. "The best shows we have aren't necessarily the shows we played exceptionally well. The best shows are the ones band members can look at each other and smile - it's like an inner thing where you are locked in, might make some mistakes, but we're all there doing it together. It's like nothing else matters - nothing else is there", comments Tom.

Their show must be seen, as there is nothing else like them live. There is a sheer intensity about them - you cannot keep your eyes off Derek and Bob as they aggressively stalk the stage. The sheer powerbase of the music itself drives the vocals to a searing collaboration as the various musical elements combine to a steadfast force. The place is alive with action throughout the set. At some shows, they are the only band to really get the audience captivated and dancing. "They love to dance to us - they know they will dance and have a good time", commented Bob Lafferriere. "The following is weird. We have a lot of girls, a lot of skinheads who come to slam - we have a really mixed crowd - a big range could like us. Its just a matter of getting them out there to see us."

Recently a great crowd did see them as they played at Great Woods at the Big Gig. To get there they won the local competition held at Club Babyhead to secure the spot. The exposure they received definitely will help them. As one couple commented, "I can't wait to see them play an entire set". The band is currently working on recording and hopes to have it ready for early fall. They hope to have it for the September show at Club Babyhead in Providence.

① Social Outcast

SOCIAL OUTCAST started about 2 1/2 years ago and since then has gone through several member changes. The last stable line up was put together about a year and a half ago and played out fairly often in the Flint, Michigan area as well as hitting dates in Toledo, Ohio and Toronto, Canada. This line up is also featured on several U.S. and European comp tapes, released a track on the German/U.S. comp CD *Free Yourself* and released a double 7" on Ding Dong Ditch/Mass Media Records.

Shortly after the recording of the double 7" SOCIAL OUTCAST broke up for several months. Then in June of '92 reformed with two new members, creating what we believe to be our most stable llne up yet: Larry-guitar, Kyle-bass, Roger-vocals, Steve-drums, Jason-vocals. With older S.O. songs being played with a new ferocity and power as well as new songs that hlt even harder. Musically this outfit has influences in oi! and metal as well as a directlin similar to bands like CITIZEN'S ARREST, CHRIST ON A CRUTCH and REAGAN YOUTH. Our lyrics deal with issues like American Indian genocide, government oppression in China, animal rights, working class uprisings and much more. Our goal is to be enlightening and thought provoking without falling on so much of the predictableness of the current peace punk scene. We also hope to musically kick your butt! Our current plans are to do a small East Coast tour in Sept. of '92 and record new material for a split 7" with N.Y.C.'s (now dead) JESUS CHRUST.

Send $4. cash for demo, patches and stickers or $7 and get a 3 sided S.O. t-shirt., or for just saying hello, wrlte to; Jason McGregor/ 322 S. Laurel #2/ Royal Oak, MI 48067.

② Godbox

Woke up in the middle of the night
My mind is screaming, had to find a way out
This pain, this anger I can't ignore
See death all around, I can't, I can't take no more
Some things I don't understand
Don't wanna understand

Your new word for the day is GODBOX. Can you say GODBOX, boys and girls? No, not JAWBOX GODBOX! I knew you could!

Listen up. Godbox is a four-piece pop-punk band from DC. The most common comparison is to early Replacements. Carl (bass), Pat (guitar), Matt (vocals) and Andy (drums) have been together about a year. Three college students and an accountant... go figure.

The band has a five-song tape on Frying Nun Cassettes, which is available for $3, with proceeds donated to a local battered women's shelter and the Chesapeake Bay Foundation.

Godbox is looking for like-minded bands, particularly in the DC area, to play gigs with. They're flexible about money etc. and put on a good live show. So whaddaya waitin' for?

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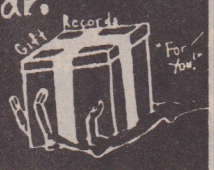

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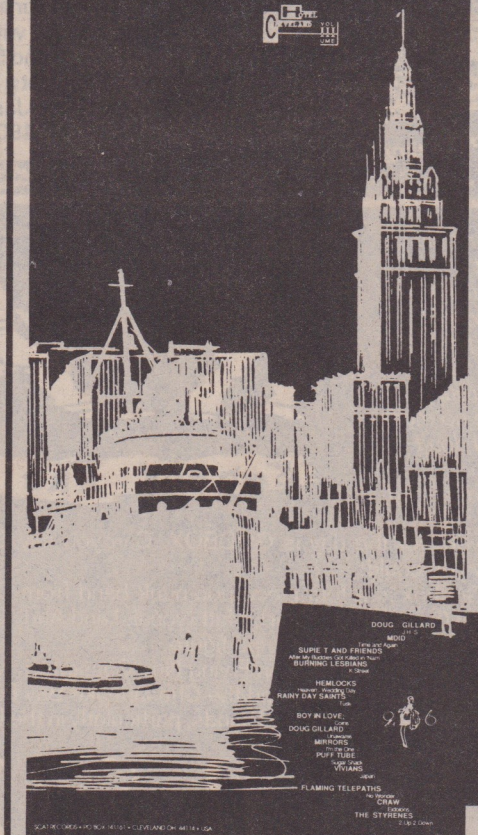

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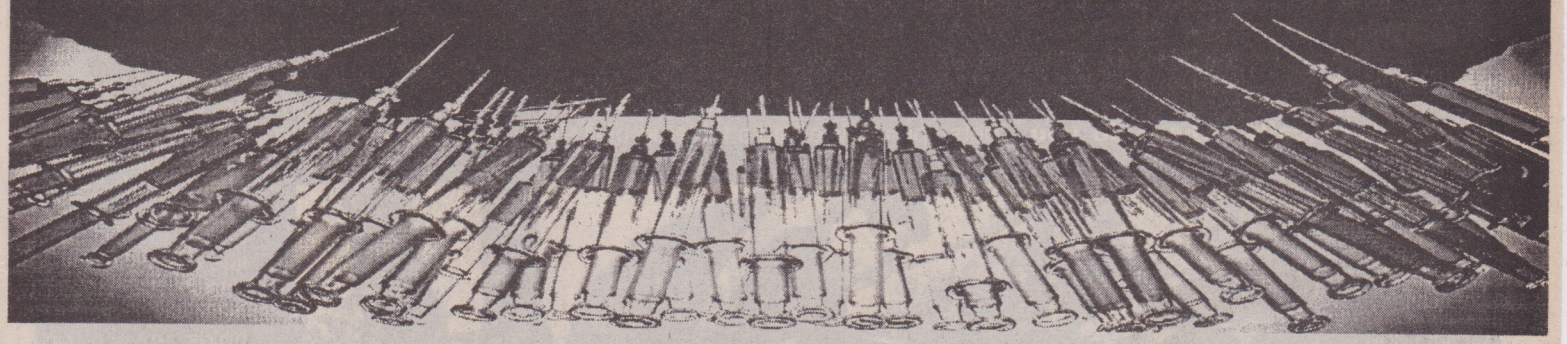
GETTING THE POINT

AN INTERVIEW WITH A NEEDLE EXCHANGE OUTREACH



"Safe Sex" has been touted as the best method of preventing the spread of the AIDS virus, and it would seem that as people are becoming more aware of the risks involved in unprotected sex, at least some of us are listening. "Safe" or safer sexual practices, however, serve only to protect those people who acquire the HIV virus from sexual contact. AIDS spreads faster among IV drug users than any other affected group, and the least amount of attention is being given to them. With our country at war with drugs, even obtaining clean, new syringes is virtually impossible. Attempts to control drug use in our society have been utterly futile and heroin has been making a big comeback in the past couple of years. Telling an IV drug addict to stop doing dope is like asking them to stop breathing, and to not use whatever syringe is available is like holding one's breath. The need for clean points is obvious, but in most states it is illegal to buy or possess them without a prescription. In the Bay Area however, groups in both San Francisco and Berkeley have been exchanging old rigs for new ones as well as distributing information on HIV to IV drug users.

On Thursday nights in Berkeley, one can go to the corner of Hearst and San Pablo and find a parked van outside of which several people are collecting used syringes in exchange for brand new ones. The group has gotten a good deal of attention, since what they are doing - distributing controlled material - is illegal. In July of '91, a member of NEED was arrested and the syringes confiscated. Since then, NEED has been embroiled in a legal battle with Alameda County in order to function legally, but they have not stopped doing the exchange every Thursday. I've long been impressed with the actions taken by these people and thought it would be inspiring to interview them. I met with Paul and Celia at the Berkeley Free Clinic in June, where they graciously answered all of my questions. Interview by Katy Odell.

MRR: How long has this organization been doing this?
Paul: Almost three years. It started in 1989, we actually started under the auspices of East Bay Act Up, and that's where the idea started. And some people separated from East Bay Act Up, and founded NEED. East Bay Act Up never did the actual exchange. It took a while for the program to go from conception and idea to the point where they were actually exchanging syringes. It was a group of people who were separate from Act Up who included some of the same people, that actually went about getting it together and in action.

MRR: Was it modeled after any other similar exchanges?
Paul: Yeah, Prevention Point in San Francisco. They've been doing essentially the same thing for a long time.

MRR: What motivated you personally to get involved in the exchange?
Celia: I don't know, I just thought it was a really good idea, something really concrete.

MRR: More than just giving a shit, but actually doing something?
Celia: Yeah... more than just talking about giving a shit. In addition, we not only exchange syringes, but we give each person a bag, which is full of condoms and cotton ball, and various AIDS information. So, it's a manner of outreach, as well.
Paul: Well, I guess the reason I joined NEED was that well, I was already doing a lot of work around AIDS, like at the Men's Health Clinic, and I also used to be a needle user a few years back, so that gave me another personal reason to get involved. That community is one that is completely marginalized, completely invisible, and they aren't being reached with the traditional messages about AIDS. I always felt that in order to reach them, you have to go in there with something concrete.

MRR: You've got something they need, have them coming to *you*.
Paul: Yeah, that gives us a real 'in' to the community. We have something very valuable to them. And, in addition to AIDS information, for those who want it, we have treatment information available. Now, we don't push that - that's not our job to get people off of drugs. If they want it, we have the information available.

MRR: What, exactly do you usually have in your bag of goodies?
Celia: We got rubber bands, condoms, alcohol pads, cotton balls, a needle exchange card so they know the place and times of the exchange as well as various HIV testing sights. Anything else? Oh yeah, little bottles of bleach.
Paul: Lots of condoms, hella condoms.

MRR: Do you have any experience, personally, with drug use?
Celia: No, I don't personally. But, I come

from a family where my parents and all of my uncles used, and so I've lived in the lifestyle, sorta, with eveybody being users.

MRR: Has that given you a distaste for the whole scene and lifestyle?

Celia: No, not for the whole scene, but it's definately a different mentallity, and I think that people who haven't had experience with it can't really understand it.

MRR: Where do you get the materials that you distribute?

Paul: We get them from all over the place. We get some of them from the city. Most of it gets funneled here through the clinic (Berkeley Free Clinic), some of it from the City of Berkeley. Members of our organization are connected to various AIDS organizations all around the East Bay.

MRR: Specifically, where do you get the points?

Paul: That's a secret. Very few people know...

Celia: I don't know, Do *you* know?

Paul: Yeah, I'm the bookkeeper, so I actually have to write the checks.

MRR: But there's some medical establishment that is benevolent to your organization.

Paul: Yeah, it has to be that way because it is against state law, in California, to not only possess syringes, but to dispense them. We do both, and so it has to be kept confidential.

Celia: And the City of Berkeley has been giving us money, that helps us buy our other supplies, but they won't buy the points.

Paul: Yeah, we've been promised eight hundred a month, and some other people have been trying to give us the same amount for next year.

MRR: What has been the community's response to NEED?

Paul: Well, in terms of community around where we exchange there has been very little problem. It's a sort of a mixed area in terms of it being both residential and commercial and in terms of ethnicity, as well. There have been a couple of complaints, but they have been diffused,

MRR: What are these complaints about?

Paul: I think there was an incident where someone actually fixed in someone's yard near our exchange. Of course, they weren't too happy about that, but for the most part, complaints of that sort. The community response in terms of users was actually very slow in the beginning. There were about six weeks of actually going out there before we even broke ten points in a night. At this point, we're doing over a thousand a night, on average now. When I first joined the group, just over a year ago, it was maybe three or four hundred a night. I've seen this huge jump, but it was initially really slow. I mean, we were out there, but you can't just put up flyers for this kind of thing, it's got to be word-of-mouth. It's a word-of-mouth- kind of community, and that's the way information gets spread. We had a table up on Telegraph avenue for a while (just as we have a table on University now) and we would just tell people about the exchange, and these people would tell their friends. That way it got out that we were exchanging needles. People were probably pretty cautious about us getting arrested.

MRR: So people are a little bit leery of coming around?

Paul: Yes, and also, I think a lot of those people were going to San Francisco, where they knew they weren't going to get busted because the city of San Francisco has been more progressive on this whole issue. They pretty much a had a policy in the Agnos administration of not arresting the people even though it is illegal in this state. Now, out here it was sort of up in the air, and last July we did have a member of our organization arrested. He's still on trial.

MRR: What happened with that?

Paul: One Thursday the police came down and said "You know what you're doing is illegal...blah blah blah... and they confiscated several hundred points. They left and we continued the exchange. They only took all of the points that were in that one bag - we had a stash of other points for when that bag gets low. They only got three or four hundred points. We had meetings to decide what we were going to do if they came down again, because we really couldn't afford to lose that many points all the time - they're expensive and we don't have a lot of money. We decided that if the person who was holding the points wanted to, they could get arrested.

MRR: Someone volunteered to be arrested?

Paul: Well no, it was understood that we might get arrested, and whoever happened to be carrying the bag of points on them at the time, it was their decision whether they would let the police confiscate the bag or be arrested. That policy still holds. Anyway, on July Fourth the person who was holding the points, Scott, decided that he would get arrested. We actually had somebody from Cop Watch video-tape the arrest.

MRR: Was it all peaceful and amicable?

Paul: They didn't even cuff him and bring him in, they just cited him. I can't really delve into the psychology of the cops - I mean, they knew we were there for months and months - they haven't busted us since then, although they drive by us all the time. They know we're there. I think that clearly, somone in the administration of either the City of Berkeley or Alameda County had decided that this was going to be something to be tried in court. They've arrested somebody, and now it's going to be tried in court. We went through a full jury trial which was hung - split down the middle six - to - six. Then we had a second trial - we're still in the process of that trial. It's been a year since that initial arrest, and we still don't have a decision on that. Then we had to have a whole mini-trial around this legal issue on whether we can use what's called "Defense of Legal Necessity".

MRR: What's that?

Paul: Well, we broke the law. We admit that we break the law every week when we go down there and do what we do. Now, there is a legal defense where if you break

the law to serve what is basically a higher good, you can sometimes use that in your defense. I don't really know all the legal technicalities...but there are certain criteria that have to be met. The judge has decided to grant us that defense for our current trial.

MRR: Do you have any idea why the DA is doing this to you?

Paul: The DA of Alameda County is very rabidly against the exchange. He has become one of the leading spokespeople against needle exchanging for the whole state of California. His position is that it's against the law, that it promotes drug use, and that it hasn't been shown to effectivly stop the spread of AIDS. There's legislation that has just recently passed the state legislature to legalize needle exchange.

MRR: You started to say something when he said that the DA said the exchange hasn't been proven to prevent the spread of AIDS...

Celia: That's not true! In Canada, needle exchange is legal, and they did a study there. It did show that the exchange stopped the spread of HIV, and did not increase the rate of IV drug use. The one-for -one exchange is our reason for doing that. We're not just handing out needles to people. You have to have a needle to get a needle.

MRR: You exchange point-for-point. Do you have people coming around asking for points?

Celia: Yeah.

Paul: Almost every week someone will come up and ask, but we have a very strict policy about that. No way is anyone going to get a needle without giving us one first. Also, we don't exchange more than twenty points. The reason for that is because we don't have enough money - we're basically broke.

MRR: Where do you think most people get their points?

Paul: You can buy them, it's possible but kind of difficult. At least you can bring them in to us and exchange them for clean, sharp ones once you do have them. We haven't increased the number of points out on the street. It probably decreases the number, because now people aren't just throwing them away in bushes or garbage where people can later get stuck by them. Now old points have a value - there's not a market for them when people aren't buying new ones.

MRR: It's not safe to let your kids play in a lot of the city parks because of all the discarded dirty points.

Paul: Yes, having a clean needle exchange really reduces that problem. Users actually look for points, because they know which parks to go looking for needles.

Celia: We tell people that, too. They'll come up asking us to give them needles, and we tell them to just look around, then bring them in to us for clean ones.

Paul: People are going to go searching around for them so that they can bring them in on Thursdays.

MRR: Do people ever attempt to buy needles from your patrons?

Paul: We're real clear on that. If we see anything that looks like a deal, whether for points or dope, or whatever, we tell them to take it down the street. We just can't have that stuff happening in our faces.

MRR: Do you have to discourage that element often?

Celia: Well, I haven't seen a lot of dealing. The needles seem to be the main commodity there. It's really congested there, too crowded and tense, so there's not much going on.

MRR: We talked about how people might be skittish about coming around the exchange, being out in the open as needle-users. You had in your bags an appeal for people to come testify in court that the exchange has enabled them to stop using dirty needles. Did anyone come forward?

Paul: Yeah, and after the trail we talked to the jury. You want to find out what they did or did not like about your case. One of the things that they said was a weakness was that we didn't have somebody who was currently using. We had people who used to be users, including the defendant.

MRR: Is it possible to go on the stand with an alias or anything? Or would you have to go down on public record as saying "I am currently using IV drugs."?

Paul: They basically had to do that, and somebody did during the mini-trial for the Defense of Necessity. Someone did come forward and was willing to take that risk. Even though that meant implicating themselves as a drug-user, they thought that what we were doing was valuable enough to take that risk.

MRR: Would you be able to classify or stereotype the people who come to your exchange in any way?

Celia: No.

Paul: Hell no.

MRR: I really have to admit that somehow I'd gotten the idea that heroin was something that blacks and Puerto Ricans used to do in Harlem. It came as a big surprise to me - back when I was very naive, of course, that there are lots of white, middle class young people doing it.

Dan: You know, heroin is on a big increase lately, and I think the reason for that is that the drug world wasn't focusing on heroin. That made it a lot easier to get into the US and get on the street. For a long time, heroin was really hard to find around here, and suddenly there was a lot of it around. People use what's out there. People use what they can get a ahold of. For a long time, it was a lot more dangerous to buy crack or coke because there wasn't a lot of focus by the authorities on heroin and

It isn't my intention to encourage or instruct people on IV drug use, but it would be an obvious omission not to include some practical information about precautions.

It should be clear by now that sharing or using dirty needles is extremely dangerous and should be avoided at all costs. If you are unable to obtain new syringes, you have to sterilize the ones you have before using them. Bleach is considered the best bet, even though some people feel that it may not always work.

To properly bleach a syringe is pretty simple. Use regular undiluted chlorine bleach (like Clorox). Draw up the bleach until the syringe is completely full - all the way to the top - then expel it. Repeat this at least one more time. Then rinse several times with clean water. (You don't want to inject bleach, now do you?)

It won't do much good to have sterilized or even brand new points if you share any other paraphernalia. The virus can also be transmitted by sharing the filtering cottons, the cookers (spoons), alcohol preps, and rinse bags (those little plastic bags speed comes in).

Blunt points are also unhealthy (as well as painful) and leave disgusting tracks on even occasional users. If you can't get fresh points, you may try using the fine side of a metal nail file to gently hone the tip of the needle. Infection can be prevented by following simple hygiene. Swab with alcohol. An antibiotic creme helps, and for some reason Preparation H ointment works best for fast healing.

That's as much as I can offer. As for overdose and dope cut with god-knows-what, I can't help you. I can tell you this -- "occasional" shooting up is actually more dangerous than daily using. Not having any sort of tolerance makes overdose a much greater risk.

One of the saddest things about this country's policies on drugs is that it prevents anyone from really finding out the truth about any of them. The "facts" about drug use and addiction are presented by the media in such a way as to sound like a bunch of moralistic propaganda. Maybe if drugs weren't illegal and so heavily restricted, drug use and addiction would be more openly acknowledged and we could see for ourselves their real effects. Heroin has been out of the main picture for a while and most of people today really don't know anything about it. Probably we'll have to learn some hard lessons all over again as more and more people find out just how ugly things can get.

now it's starting to change as people are becoming aware of this new influx of heroin into the US. The dealers knew what was up, they were smart - being business people.

MRR: Well, you can't sell what you can't get. Ok, here's something I've got to bring up. It's pretty obvious that the government isn't too progressive. I mean, they're not quite ready for the idea of needle exchanges. They'd really rather that you just gave them little bottles of bleach and left it at that. Do you think that bleach is really effective?

Paul: OK, Bleach is a good thing. Cleaning needles with bleach is important. But it's not as goods as simply not sharing needles. People who do bleach have gotten infected with HIV. That's documented. But nobody who isn't sharing needles is going to get HIV from a needle.

MRR: OK, how about somebody who is willing to share their rig alright, but they're not about to bleach the rig because bleach will fuck up the rig.

Paul: Yeah, well, prolonged use of bleach will erode the rubber stopper and it can freeze up.

MRR: So, with syringes somewhat hard to come by, you can see how someone would be reluctant to bleach the rig they have.

Paul: I think that in the absense of needle exchange, bleaching is a good message to get out to people, because it does help even though it's not nearly as good as needle exchange.

MRR: Are there any other health risks in using dirty points?

Celia: Hepatitis. It's a lot stronger than the HIV virus. HIV is pretty weak - it can't live outside its host very long whereas hepatitis lives longer.

Paul: Also, using blunt points is much harder on your system - you're much more likely to get an abscess. Also really bad bruising, internal bleeding - things like that.

Celia: Yeah, you're much more likely to get an infection...abcesses full of pus, and there's no way you can really go to a hospital for this. You'll get arrested.

MRR: Arrested?!?

Celia: Yeah, abscesses from your elbow to your wrist. They'll arrest you.

MRR: Don't they have to catch the drugs on you?

Paul: Well, they can always do a blood test, and you'll get arrested for being under the influence. I mean, as you can imagine, needle users have a rather justifiable distrust of the whole system, including the medical system. When you go into the Highland Hospital emergency room, what's the first thing you see? Four fucking cops. At any rate, you can see how using new, clean points is much better for people's health. Any time you poke a hole in yourself, you're compromising your immune system, and the sharper the point, the smaller the hole, the less of a shock to your system.

MRR: Not only does it seem that there's little being done about the dirty syringes and their contribution to the spread of AIDS, but just the whole issue of drug addiction - treatment for it isn't being very well researched or even implemented.

Paul: You see those ads on television for treatment centers - those are aimed at people with health insurance.

MRR: Yeah, it seems as if the methods used are totally archaic, and even though they've been proven ineffective, nobody's doing anything about finding something else. Do you have any opinions on methadone treatment?

Paul: Methadone, in my opinion, is a hundred times worse that heroin addiction. The only reason that I would recommend it to anyone is that it is state sanctioned and it's not illegal to be on methadone. Methadone is way more addictive than heroin, and it's a substance that's completely foreign to your body whereas heroin is very similar to the endorphins produced by your brain. It's trading one addiction for another.

MRR: What generally happens when you withdraw from methadone?

Paul: It's much more painful than from heroin - more painful, and harder. There's nothing to go to - it's either more methadone or back to heroin. The same aches and shakes and hell, only much worse. Also, the supply of methadone is not very good. The programs' funding is constantly being cut. I just read that they're about to eliminate a couple hundred spaces on the program in San Francisco. So all these people are going to have to go back to heroin. And some of those people are going to overdose because they're going to try to use the same amount of heroin they had become accustomed to the last time they were using.

MRR: So maybe it's time there was an alternative. Getting back to the topic of AIDs prevention, do you think that the government is doing any better in the area of AIDS research? Do you think all the screaming and yelling of the past few years by the gay and lesbian lobbies, by groups like ACT UP are having any effect? Is the government putting the money where they need to or is it a lot of lip service?

Paul: I think it's a lot of lip service, but I do think that ACT UP, in particular, has had a huge impact on the AIDS crisis because they refuse to let people forget about it. The government is clearly being dragged along kicking and screaming. We're talking about a hundred and fifty thousand dead, and they've got two drugs that don't do shit. That's AZT and DDC. Suffice it to say that if AIDS was ravaging upper middle class white men, they would have cured it eight years ago.

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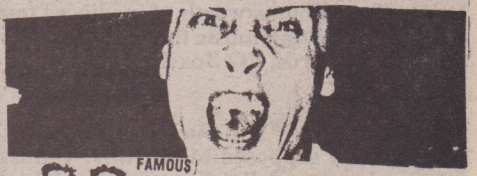

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NEW ISSUE #7 OUT NOW: THE HATES, AGNOSTIC FRONT, BOOM & LEGION OF DOOM, WRETCHED ONES. Photos, Reviews, & More! $1.25 Ppd. Outside US/ Canada add $2.00 airmail Craig Hill, 220 Standish #1, Redwood City, CA. 94063. Cash Only.

RECORD REVIEWS

Send MRR your release for review. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We'll also review cassettes that are serious releases available to the public (just send one). No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (PC) Paul Curran, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (JL) John Lyons, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (DS) Dave Seifert, (SS) Steve Spinali, (KW) Kevin Wickersham, (EW) Eric Wilson, (TY) Tim Yohannan

ACID PIGS - "Come To My Room/Sportin Blood"
Dirty filthy fuckin pigs, songs about butchers, criminals, cannibals, perverts, I can't believe it! There's more than meats the ears. Grungy, screaming vocals, break neck tempos. Sounds as if VENOM was jammin with RON ASHTON! Clear vinyl. (SM)
($3.00 ppd: Jackal Records, 3417 S. Ammons St #25-2, Lakewood, CO 80227)

ALIEN LEAGUE - "Behind the Mirror" EP
This is the type of music from which frenzied, sweaty, all-nite rampages are born. Undiluted, anthemic rock n' roll that wells up in the gut and then gushes out in a torrent of power, adrenaline, and conviction. (DS)
(Last Scum Productions, Michael Placzek, Lehmkuhler Str. 15, W-4250 Bottrop, GERMANY)

AMPHETAMINE LOVECHILD - tape
I'll admit I like some JIMI HENDRIX, but I've yet to hear a punk band mix punk with HENDRIX that sounded good, except for 15 and they're a rock band anyway. This almost sounds like 24-7 SPYZ but isn't slick enough. The production is kinda tinny, 4 track maybe. Uninspiring. (OP)
($3 ppd: Dave, 93 Shoshone St, Buffalo, NY 14214)

ANTI-HEROES - "Forgotten Heroes" CD
Two albums worth of mediocre music with generally asinine lyrics. Punk music for rednecks. (TM)
(GMM Records, PO Box 15234, Atlanta, GA 30330)

BABYLAND - "You Suck Crap" CD
Am I supposed to like this? Industrial pop, poopoo rave technology, total dieter music! Yes! I finally got to use the dieter term! P.C. lyrics, techno sounds, where's the ecstasy drugs? Includes 4 song seven inch and three song twelve inch, and the new album. This stuff is reminiscent of rap music, they borrow each others samples, I've heard quite a few already! (SM)
(Flipside, PO Box 60790, Pasadena, CA 91116)

BASSHOLES - "98 In The Shade" EP
A band with some connection to the GIBSON BROTHERS and pretty much in the GB's tradition of blues run through the Columbus, OH, aesthetic mill 'til it comes out definitely stamped with that unique garage/art/twisted midwest sensibility. Pretty swell blues stomper with that "feel" I mentioned before on the A side. And a couple of instrumental and cutesy kid-singing-along tunes too. A bit off the beaten track and for that reason, I heartily recommend it. (HD)
(In the Red, PO Box 49593, Los Angeles, CA 90049)

BATTLE OF DISARM - "Victim" tape
Savage live and studio madness from Tokyo. The eight head/butt/face/etc. kickers here boil somewhere between DOOM and the fellow Japanese band ACID. The pot is sweetened with some basic, raw sound quality and sandpaper-scraped vocals for the 100 lucky enough to come across this limited edition cassette!(KS)
(Ryuji Asada, 101 Copo Negome, 7-8-5 Ebara Shinagawa-ku, Tokyo 142, JAPAN)

BEHIND THE SMILE/JUGGLING JUGULARS - split EP
This is a label co-production of two French labels, one French band, and one Finnish. BEHIND THE SMILE are a French, time changey unit who lean towards quick, harmonic stuff who reminded me of a cross of LIBIDO BOYZ and DESPERATE MINDS. JUGGLING JUGULARS are Finnish so you know they're good, & are of the fast melody-core school which I'm always into. (LD)
(Klur Phillipe, 114 Cité Aquitaine, 59222 Bousies, FRANCE)

BIG BLACK - "Pigpile" LP
Swell live recording made in 1987 in the UK, mostly tunes from "Atomizer" and "Songs about Fucking". A side by side listening comparison to the two same songs on the promo EP/ "Sound of Impact" live recording yields the finding that this new recording lacks the low end and murkiness of the old but nevertheless makes up for it in clarity. Despite the more "polite" mix here, the two performances are close in the ability to pummel completely. (HD).
(Touch and Go, PO Box 25820, Chicago, IL 60625)

BLANKS '77 - "Destroy Your Generation" EP
They're young, they're snotty, they're pissed off, and they're punk as fuck. While I don't like this as much as the "Unite and Pogo" 7" (which finds its way on to my turntable very frequently) this is the sort of obnoxious punk we all need more of. Y'know, the kind which makes you hop around your room singing into your toothbrush until your roommates catch you and you feel like a dork. (LD)
(Headache Record, 53 Myrtle Ave, Midland Park, NJ 07432)

BOMB EVERYTHING - "The All Powerful Fluid" CD
I think the title is refering to the fluid in your brain as this is "Thinking Man's Metal" which is to say that this sounds like MINISTRY. Loud guitars blare over a drum machine with samples and scratching thrown in for good measure. Sounds good really loud. (ML)
(Devotion, 102 Belsize Lane, London, NW3 5BB, ENGLAND)

BONE CELLAR - "Cynical Bastard/Wasted Time"
The DEAD MOON folks at Tombstone Records have presented some high quality garage rock here. The vocals are scrappy, the guitars and drums are nice n' raw. Has a gut level appeal to us primitive humans. It is indeed "music too tough to die." (BR)
(Tombstone, PO Box 1463, Clackamas, OR 97015)

BRAINLESS SOCIETY - "Horrible Visions" EP
No frills hardcore. Most of this blazes along, with just enough tempo changes to keep it from being a blur. Lyrics cover everything from betrayal in friendships to Oil Tankers sinking. Not groundbreaking, but totally listenable. (TM)
(Micha Lehmkuhler Str. 15, W-4250 Boltrop, GERMANY)

RECORD REVIEWS

THE BROOD - "I'll Come Again/Knock On My Door"
A brutal, 1,000,000 m.p.h., seizure-inducing blitzkrieg of..... oops, wrong review! Actually, it sounds like early KINKS (if they were all female, of course) playing in one of those "Beach Blanket Bingo" films. Rollin' 60's punk that'll grease you up and leave you fit to be hog-tied. Four rockin' wimmen-folk who make you wanna do "the clam". (CD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

BUCK NAKED KARATE GIRLS - "Stoopid Songs for Stoopid Peeple" tape
Ditties about peas and carrots, bellybuttons, deli workers, and other dorkiness enveloped in a weird tinny guitar sound and static feel that solo project tend to have-oops! Yes, this is actually some guy in Florida, at least the title of the tape holds to truth in advertising... (KS)
($2,00 ppd: Doug Slug, 4272 N. Carambola Cir, Cocunut Creek, FL 33066)

BUELL, BEBE - "Gargoyle/Bored Baby"
"Gargoyle" combines wailing female vocals and rude rock guitars, and the result sounds like a new wavers with attitude desperately seeking punkness. The slower flip shows an affinity for early PRETENDERS. New wave gone awry. (SS)
(Ultra Under. PO Box 1667, Cove Creek, AZ 85331)

BUM - "Debbie Speak" EP
The third (I believe) single from this Canadian band. Gritty punk with a HARD-ONS overtone. Also a really great version of the MISFITS "Bullet". (MH)
(Lance Rock Records, 1223 College Dr., Nanaimo, BC V9R 5Z5, CANADA)

BURY JENNY - tape
Working class rock from the SOCIAL DISTORTION school, but on the passionless side. With more fire in the vocals and better production, this would have been pretty good. (DS)
(Bury Jenny, PO Box 142282, Austin, TX 78714)

C.F.U.D.L. - "Live Bootleg" EP
Only a noise band like CRAZY FUCKED UP DAILY LIFE could get away with this kind of sound quality. Imagine a live show where the feedback never ends. Needless to say it's total fucking manic grind from start to finish. Makes a great stocking stuffer for dad. (NN)
(Overthrow Records c/o Bia Maison Ogawa 102, 18-16, Hongyoutoku, Ichikawa, Chiba, 272-01, JAPAN)

CARPDOGS - "The First Mission" EP
From NY comes this fun, 5-song EP that musically combines a lot of East coast hardcore styles with a melodic poppiness. The band comes across with a fairly tight sound, and it feels like they're having a lot fun doing what they're doing. The insert even includes silly military file cards on the band members. (MK)
(Round Flat Records, 63 Lennox Ave, Buffalo, NY 14226)

EL CASO DE LA HABANA - LP
Medium-paced Spanish pop-punk with plenty of influence from THE RAMONES and THE CRAMPS. As with most of the Spanish punk, it is very catchy and I find myself humming along. (KK)
(M. Gonzalez, p 2/Nicaragua N° 101°B, 28936 Mostoles (Madrid), SPAIN)

CHAOS UK - "Enough to Make You Sick!" CD
Recorded early last year, it's back to basics for this - driving songs, catchy choruses, and harmlessly ridiculous lyrics. The people who want this will get exactly what they're looking for. Contains both songs off their 'Headfuck' EP on Desperate Attempt. Good stuff. (TM)
(Toy's Factory, JAPAN)

CHEATER SLICKS - "84 Ford '79/No Correspondence"
The CHEATER SLICKS have become a band that people expect quite a bit from. This record, with one original and one cover, only scratches at its potential. Not to worry though, the Shannon brothers will return soon, playing neo-60s garage danger-zone voltage better than most any of their peers. (BR)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

CHOKEHOLD - "More than Ever" tape
Dumpy, mid-tempo NYC-style hate-core, these four songs are brimming with desperation, anger, mean HELMET-esque metal riffs and a really proficient screamer. For those who woke up on the wrong side of the bed, or who just dig that sound naturally. (KS)
(8 Coronet Ct, Hamilton, Ont, I9A 3J1, CANADA)

CINECYDE - "I Left My Heart In Detroit City" LP
Re-ish of their 1982 LP plus two unreleased cuts. Even though at best these guys were a footnote in the Detroit pre-punk/punk (non HC variety) scene, I always found their stuff more than listenable. Real melodic, kinetic poppish punk. Imagine a more serious, pensive and intelligent DICKIES with an art school bent and you might just get an inkling. Some real good tunes and performances here. A (slightly old) winner! (HD)
(Helter Skelter, Piazzale Delle Province 8, 00162 Rome, ITALY)

COCKS D'ORANGE - "Full Edge" LP
This release swings back and forth between IRON MAIDEN and early BLACK FLAG. Metal thumpiness that breaks into three chord punk with gruff vocals. (MH)
(Smash Hits Records, B. Jungblut, Fachskaule 3, 5307 Wachtberg 5, GERMANY)

COFFIN BREAK - "Thirteen" LP
Man...what happened? This sounds like a different band. Having added a second guitarist, I guess it kinda is. There's a really disturbing, commercial feeling to this whole album. The edge has been replaced with way-too-typical colege rock structures. And he sings... Give me the old, hoarse, off-key monotone anyday. (DS)
(Epitaph Records, 6201 Sunset Blvd #111, Hollywood, CA 90028)

COWS - "Plowed/In the Mouth"
A side is a rollicking straight ahead COWS "rocker" with Shannon's lethargic stream-of-conciousness mouthing of lyrics which almost comes close to sounding like a BLACK FRANCIS type of thing. Short, alternately spastic and tweaked and lotsa slashing punk rock guitar chords, this tunes rocks. Other side is a COWS- treated R&B type thing with of course the out of control bugle and nonsensical vocal phrases to boot, got my knees slappin'. (HD)
(AmRep, 2645 First Ave. S., Minneapolis, MN 55409)

CRAIN - "Burning Hole" 12"
Four tunes. Two are very straight forward powerful driven songs. Intense energy and structure, very full on punches. The other two lack in comparison, almost sounding like a different band. A good release, a good band. (SL)
(Elemental Records, 64 Mountain Rd, London N5 2LT, ENGLAND)

RECORD REVIEWS

CRANK - "Anodized" tape
One of those two-person, bored-Saturday-in-my-bedroom project bands. This is powerful as all hell, with the nastiest guitar growl I've ever heard. From early 80's SoCal hardcore to churning metal - these guys got it. (DS)
(Water Tower, 1730 Urby Dr, Crofton, MD 21114)

CREAMING JESUS - "Headrush" 12"
Oh, I don't really know what these bands are about. Four droning songs without much focus or direction. At best it sounds like AMEBIX. At worst, JANE'S ADDICTION. Still, never kicks into overdrive and just sort of plods along aimlessly. Oh shit, he just started singing a DOORS song. Off it goes. (LH)
(Jungle Records, no address)

CROCODILE SKINK/NO SECURITY - split EP
Two sides of extremely harsh DISCHARGE-influenced bands shredding it up. CROCODILE SKINK throw in the standard Japanese HC sing-along choruses while Sweden's NO SECURITY go with a slightly higher pitched scream. Otherwise they sound pretty much the same with their musical style and fuzzy production. Don't get me wrong though, this record really does the duty to your booty! (NN)
(Overthrow Records c/o Bia Maison Ogawa 102, 18-16, Hongy-outoku, Ichikawa, Chiba, 272-01, JAPAN)

CURRENT - "Could I" EP
This EP works well at introducing complex song structures in a coherent form. The music has an inspiring melodic undercurrent that is given a pained, anxious feeling by the eclectic manner in which the vocals tracks are laid down. The overall energy and lyrical style of free-flowing, abstract ideas captures a similar power found in MOSS ICON. Worth checking out. (MK)
(Council Records, 4710 Williamson, Dearborn, MI 48126)

CZARNOBYL-ZDROJ - "Sick Brain...About Happiness" tape
Another excellently packaged cassette from Poland's QQRYQ Productions, CZARNOBYL-ZDROJ play basic punk that mixes trademark hardcore breaks and stylistic signatures, but clocks in at a medium to slow pace with scathing political lyrics sung in Polish and bizarre guitar parts that flesh out and overall "creepy" feel. (KS)
(QQRYQ, PO Box 45, 02-792 Warszawa, POLAND)

DC BEGGARS - "Love, Money, and Power" EP
These BEGGARS play abrasive punk with COCKSPARRER-style vocals and HC guitar squiggles. "Deathtrip" is a pummeling mid-tempo mosh tune with a hypnotic round of riffing, while the two tunes lack focus. (SS)
(Smilin' Ears, PO Box 47655, San Antonio, TX 78265)

DVC - "Molecular Shadow" CD
Raucous, ball-slappin' grind. Searing tonal damage with the mandatory Brillo pad swallowing vocal power. Though they seem to follow the usual gore-laden path of other bands from this genre, upon closer inspection their tunes contain a subtle, goofy sense of humor. The harmonica in the middle of "Ash" (a song just dripping with evil) is a unique touch, for instance. DVC adds a bit of originality to a well exhausted musical form. (CD)
(PO Box 37220, Tallahassee, FL 32315-7220)

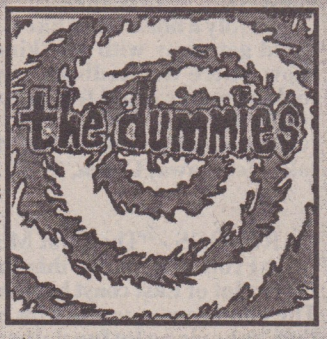
DAMAGED - "The Art Of Destroying Life" tape
Nope, they aren't a BLACK FLAG tribute band. More like a DEICIDE tribute if anything. Lead fisted, power thrash is the method of destruction for this Aussie outfit. And they pull it off squeaky clean and more water tight than a frog's butt. Double bass drum clunking, six string screeching, whirlwind, metallic angst. Slightly more infectious than "The Hustle". (CD)
(447 Church Street, Richmond, Vic 3121, AUSTRALIA)

DEAD LAZLO'S PLACE - "For Sale" EP
Melodic, poetic, scratchy guitars, alternate smooth/abrasive male vocals, dancing bass, perpetual motion, what more can you ask for? The ending, however, on the 1st side sort of wimps out. In an unusual case, the 2nd side seems faster, tighter and the vocals get more screechy-melodic ala Tomas Beefeater style (which scores a vocal A+ pour moi). Lyrics about waking up and seeing the ruins of this world we call home. (AI)
(Fat Target, PO Box 4248, Sunland, CA 91041-4248)

DEVIATORS - EP
Punky, poppy, driving rock with good vocals and excellent production. Medium paced and catchy. From NY. (KK)
(Combat Rock, 7, rue du Parquis, 57158 Montigny les Metz, FRANCE)

DIZBUSTER - "Carnal Action Coil" EP
Produced by Jeff Dahl, this band (with 2 x- LAZY COW-GIRLS) has an Aussie feel to it. "Carnal Action Coil" is very RADIO BIRDMAN-ish while "Lonely Child" has an early SCREAMING TRIBESMEN feel to it—slow paced with ringing guitar and sneery vocals. (MH)
(Ultra Under Records, PO Box 1867, Cave Creek, AZ 85331)

DOWN AND AWAY - "Change Order" CD
This is not what I think of as punk. This is artsy fartsy poetry rock which id created solely to annoy the fuck out of me. Their drummer John Coats was in PHANTOM TOLLBOOTH, and I wasn't crazy about them either. I just can not stand this post-punk stuff, it comes complete with those irritating goth vocals. Perhaps someone else should have reviewed this after all. Ugh. (LD)
(SpartaDisc, 317 N. 5th St, Brooklyn, NY 11211)



DUMMIES - EP
Four straight ahead rockers that draw on 50s/60s/70s punk in a fashion similar to the LAZY COW-GIRLS or EARL'S FAMILY BOMBERS. "Drunk rock" as a friend calls it (disparagingly). Hey, if it sounds better after a few beers it's got more going for it than most records which will never sound good under any circumstances. (BD)
(007, 1511 Faxon Pkwy,Williamsport, PA 17701)

DYSTOPIA - tape
Crunchy, punchy, solid crust metal. After one song, I thought I had an anvil in my shorts. Was that an anvil in my shorts or was I just happy to hear this tape? It's hard to tell, but I do know that DYSTOPIA's venomous grind attack is so potent I kissed the hand of God. If someone doesn't release vinyl for these SoCal bums, I'll eat my hat. (CD)
(Life Is Abuse, PO Box 541, El Toro, CA 92630-0541)

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EARL - "Cool Shorts" EP

Very punchy speedy punk with some weird elements like acoustic breaks and ultra fast guitar arpeggios. The guitars are totally distorted and the vocals are very echoey making it sound like it's being broadcast on a transistor radio. The effect is appealing on a very raw level. (MH)
(Troika Records, 448 Park Drive #6, Boston, MA 02215)

EGGBOUND - tape

Big swab of metal funkiness, cultivated out of the same petri dish as newer WHITE ZOMBIE material. These Pennsylvanians play that style well, and these five songs (With "Bladderwort" being the standout) showcase promising growth! (KS)
(1040 Boalsburg Rd, Boalsburg, PA 16827)

THE EPICUREANS - "Black Cloud/Tipper Gore"

Melodic alternative guitar rock that's original and good as well. College radio stations would love this if only it was on a major. (MC)
(Witch Doctor, 815 N. High St. #30, Columbus, OH 43215)

5MV - "Great Dictator" tape

Screechy whiny vocals over minimal "mood" music. Too many guitar solos, not enough umph. Sleeveless flannel music(?) I guess. They should have waited until they were tighter to record this. (OP)
($5 ppd: Sylvia Eastfront, Oostveenweg Enschede, HOLLAND)

FASTBACKS - "They Don't Care/Out of the Charts"

Just two tunes from one of the greatest pop-punk bands to ever visit our planet. "Don't Care" is one of their slower, "pretty" songs. "Charts" starts as a more head-bouncing pop-punk song, then becomes a lesson for intermediate/advanced drummers. (KK)
(Popllama, PO Box 95364, Seattle, WA 98145)

FEAR OF GOD - "Konserven" EP

Nearly wet myself when I saw this one! The godfathers of grind grace us with a vinyl recording of their first demo. Actually all these songs appear on their original EP but I like the noisier production of the demo better. Kicks ass on 33 and does even more damage on the right speed. (NN)
(Erich, Grenzstr. 3, 9000 St. Gallen, SWITZERLAND)

THE FENWICKS - tape

Man, these guys are fun! They mix folk ballads, manic ska, & steel drums with punk energy and passion. The result compels you to jump around your bedroom making stupid faces. (DS)
(Steven Schub, 143 Christopher Columbus Dr #1, Jersey City, NJ 07302)

FILLER - "Touched" EP

Good to see this band is still going. Two driving punk songs both based on the single riff theory. Lyrics still fall into the "too emo for their own good" catagory. Still, this is a pretty nice single almost sounding like PROLETARIAT. Cool. (LH)
(Dirter Promotion, PO Box 61 Herre Bay, Kent CT6 5QP, UK)

FOREWORD - "Young Blood" EP

This is an interesting release of melodic, thrashy emo-core fronted by female vocals. However, being the mono-linguistical American that I'm not so proud to be, I could only assume what the lyrics meant because they are all in Español. I have to add, this EP has the most fucking cute cover with a tiny chap who doesn't nearly fill his boots— though this doesn't speak for the band! (AI)
(B-Core, Jordi., Apd. Correos 35.221, 08080 Barcelona, SPAIN)

FOUNDATION - "Triphammer" EP

A mixture of a heavy metallic crunch (in a fairly non-generic way) and a more tender melodic approach akin to some DC bands. Lyrics seem to focus on betrayal. Overall, a fairly effective and enjoyable sound. Nice. (WG)
(Significant Records, PO Box 1113, Camp Hill, PA 17001-1113)

FRESH AMERICAN LAMB - "Swollow it Whole" EP

A one side seven inch, gee how inventive. Leaves lots of room for imagination. Swallow it whole comes off as a garage basement sound, mid-tempo grunge guitars, just like the rest of the herd. Somewhere between MUD HONEY and THE STOOGES. (SM)
($3.00 ppd: Star Fuck, PO Box 2576, El Segundo, CA 90245)

THE FUMES - "Tossin' Plates and Forks" EP

STOOGES influenced punk rock that kinda comes across as generic, but definitely rocks. If this is your cup o' tea, you'll dig this. (RL)
(Empty Records, PO Box 12034, Seattle, WA 98102)

GENBAKU-KAIDEN - "Acid Soul" LP

As you might have guessed, GENBAKU ONANIES backing Hijokaiden. Recorded live in 1986, this is a prime example of a band getting 'cool', and then everything they've every done becoming worthy of vinyl/CD documentation. Here they run through standard covers like BLACK SABBATH, LED ZEPPELIN, et al. Sound quality is marginal, merit is marginal. (TM)
(Alchemy Records, JAPAN)

GIANT MUMS - "Eyedropper" EP

Alternative rock that sounds like a less fuzzed out SUPERCHUNK. Pretty Good. (MC)
($3.55 ppd: Quixotic, PO Box 7296, New York, NY 10116)

GITS - "Frenching the Bully" LP

Finally, a full length release from the GITS. Twelve songs here, two of which are new versions of songs off their last two singles. Generally expanding on the angry, rocking tone of their singles, some of this does tend to slide into somewhat draining rock cliches. Mia's voice still makes this happen. Good stuff. (TM)
(C/Z Records, 1407 E. Madison #41, Seattle, WA 98122)

GLOO GIRLS - "Yo Blondie/Barbie U.S.A."

Campy sloppy psych girl pop here. The A-side is a raucous ditty that rocks in a 60's way. The B-side is the real jem here with it's TALULAH GOSH/STRAWBERRY STORY feel. Great pop tune. (RL)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

GLUE - "Gravel" LP

Kinda neat cover art. Sorta like straight edge hardcore kids forced to go to art school. Well intentioned lyrics both personal and political, but musically I had a hard time keeping interested. Imagine FUEL (who I loved) without the melodies and sped up to hardcore. It's fuckin' great at first. But a whole album was pretty tough for me... (LH)
(Feeble Records, 186 Kingsheath Ave., Glasgow G73 2DB, UK)

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GOLDENTONES - EP

60's style surf instrumentals. Sounds like what would happen if the VENTURES drank too much coffee. It's got a good beat and you can dance to it, but I didn't know there were any beaches in Michigan. (MM)
(Icon Records, PO Box 1746, Royal Oak, MI 48068

GOOBER PATROL - "Dutch Ovens" LP

Extremely catchy, popish punk rock with GREEN DAY vocals, not unlike MEGA CITY 4. Songs range from slow to medium-fast paced. Cool sound. Comes with a free six-pack of imported beer- just kidding, but it does come with a neat-o board game. (KK)
(Boss Tuneage/Lost and Found, "Aston Firs", Halton Fenside, Nr. Spilsby, Lincs, PE23 5BD, UK)

GRIEF - "Dismal" 12"

Four songs that take the Melvins 'Slower' philosophy to new depths. Metal damage that some people don't consider at all connected with punk, but that doesn't lessen it's punch. Pushing the limits of slow and torturous. To be on CD next spring. (TM)
(Grievance Records, 21 Thomas Rd, Lawrence, MA 01843)

GRIMACE - "Quagmire" CD

Timojhen says that this rocks, and for a change, he's right. This is the best thing I had to review this month. It's aggressive, it's obnoxious, and it has those tasteful touches of metallic power to make it totally fucking rock. Best of all it's one of those things which will make overly sensitive/correct people cringe. Ya need it punk. (LD)
(Bong Hit Records, PO Box 91538, Hollywood, CA 90093)

HAMMERHEAD - "Apocolypse Is Near" EP

High on angst, but at what, I am unable to determine. Perhaps a reference to the title, yah got me. Nevertheless, growly, energy-building, double bass drum madness. No, it's not grindcore, but it's getting there. Really tight German hardcore (not the US band). Recommendable on the musical talent and the excellent packaging, hopefully you won't mind somewhat obscure lyrics. (SB)
(Hulger Schmidt, Droste-Hülshoff Str., W-4709 Berkamen, GERMANY)

HAMMERHEAD - "Load King" EP

Strong, crunchy bass and guitar feedback come together here, mixed with combined screamed and harmonized vocals. Industrial-emo lyrics that I only wish came along with the record. The recording sound seems a bit weak and distant but I have a feeling this is a band to be fully experienced live. (AI)
(AmRep, 2541 N. Collet Ave. So, Minneapolis, MN 55404)

THE HANSON BROTHERS - "Gross Misconduct" LP & EP

From the "Road to Ruin" jacket to the lyric sheet inner sleeve, it's clear that we've got another closet RAMONES band here. Two of the four members of this band are from NOMEANSNO. Really sounds a great deal like the RAMONES with some serious guitar. Worth buying for the insert 7" featuring a cover of "Blitzkrieg Hops", a song which will be appreciated by punk home-brewers everywhere. (KK)
(Alternative Tentacles)

HELMET - "Live 1992" EP

Latest in the series of HELMET boots. Has "Give it", "Meantime" and "Oven". An audience recording which I have to admit is not totally shit, pretty balanced mix here. Still, save your bucks. (HD)
(no address)

HOLESHOT - "Live on WPSC" tape

Extremely tight hardcore with a few slower grinding numbers. Original, cool songs with a bit of a BAD RELIGION influence on the guitar, and a brilliant post-it on the tape case! All in all, probably the best demo I've heard in months. (KW)
($3 ppd: Jason Pavia, 16 Woodland Ave, Verona, NJ 07044)

HOSS - "You Get Nothing" CD

Austrailian post-punk (read: 70's style hard rock) that has its moments but fails to excite overall. (ML)
(Dog Meat through TCI)

ISRAELVIS - "We Only Live Twice" CD

Metallic weirdo tones, raunch guitar riffs, distorto bass, very, very metal retardo! Sort of SKINNY PUPPY on the metal side! Two albums on this disk, plenty of songs! Art damaged Norweigan metal heads, wow! I'll definitely take this for a few loud spins! (SM)
(DDR, Steinraderweg 8, D-2400 Lubeck, GERMANY)

JACKKNIFE - "San Francisco Beauty Queen" 2x45

This hot band from So. California continues to amaze with both the volume and quality of their releases. This time out JACKKNIFE features two originals and three PUSSY GALORE covers, wrapped in a STONES "Exile"-type sleeve. The sludge just swirls around the title cut, catching you and pulling you in. "Lickin' Chicken" has a pleasant DWARVES feel to it. It's refreshing to see this band carry on the J. Spencer tradition of songs with absolutely no redeeming social value. (BR)
(Sympathy)

JACKKNIFE - "My Girlfriend's Back/Rocketship Park"

More raw fucked up trashy punk rock the way most of us around here love it. No awards for songwriting or production here, just dig it, man. (ML)
(Discos Del Diablo, no address)

JANITOR JOE - "Bullethead/KCL"

The quality is a droppin'. Hazelmyer used to be able to pick 'em but the last couple pic discs have reeked of mediocrity. Both tracks here are repetitious noise rock without too much personality. Even the pic disc art wallows in the now beaten-to-death subject matter of death, meat, and slaughterhouses. Keep tryin'. (WG)
(AmRep, 2645 1st Ave So, Minneapolis, MN 55408)

JAWBREAKER - "Bivouac" LP

Somehow I knew I was going to end up reviewing this. Okay, it took them long enough to put their second full lengther together and it seems like they had a lot of time to cultivate a new style building on their pop format. More mature song structure, less obvious lyrics, bigger production... At a time when mainstream culture is lapping up alternative pop, it's great that JAWBREAKER end this album with an abrasive unending song aimed at 0% radio airplay. I'm not saying that the back photo makes the album, but the artwork is pretty great as well. A very cool package and I'm not saying that just because Chris is my roommate and has a lot of big knives. (LH)
(Communion/Tupelo, 290-C Napolean St, San Francisco, CA 94124)

RECORD REVIEWS

JOHN'S BLACK DIRT - "Sometimes I Feel Like My Own Brother" EP

The 5 songs here take off in different directions, mostly with a D.I.Y. underground aesthetic. Although the record isn't great the garage primitivism of "Playful Obsession" is endearing. (MC)
($3 ppd: Oxo, PO Box 580578, Minneapolis, MN 55458)

JONES VERY - "New Life for Lies" LP

Slow- to mid-tempo tunes that would fit in well with the college music fare. Vic Bondi's (remember ARTICLES OF FAITH?) vocals are a stand-out trademark. For some reason, weird things are coming to mind, like newer JAWBOX and ECHO AND THE BUNNYMEN... (KG)
(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

JUGHEADS REVENGE - "It's lonely at the bottom" CD

Stuck in the mid-eighties SoCal scene - guitar driven, shouted vocals, simple song structures. Entirely competent, although it tended to blend together after a while. "Flower Child" is a great song. This also contains their "Unstuck in Time" LP. (TM)
(Hard Records, PO Box 661131, Los Angeles, CA 90066)

KILLRAYS - "The Prisoner" EP

Wow. Good-feeling, familiar catchiness. You'll be foot-tapping and head-nodding the whole way through. The packaging may be a spoof on Sympathy For The Record Industry, but the similaries end when the wax is on the turntable. I feel like I should be singing along, knowing the lyrics somewhere in the back of my head. NOMEANSNO or THE HANSON BROTHERS is the closest descriptive influence I can come up with. (SB)
(Get Happy! Records, Falkensteiner Str. 27, 6000 Frankfurt/Main 1, GERMANY)

KINGS OF FEEDBACK - "Fuck Amerika" EP

Can't really accuse these guys of being subtle with their message. Pretty much bile-fueled rants of how fucked America is, censorship of art, etc., etc. Music is plodding, almost industrial, in its rhythmic attack and all pervasive white noise overlays. Time now for the obligatory loopy MRR comparison: sounds like LARD meets the WALLMEN! (HD)
(Immortal Records, Box 221, Boston, MA 02123)

L7 - "Fast and Frightening" LP

This is a rock'n'roll extravaganza for the L7 enthusiast. 12 songs from a live broadcast from the Waterfront, Norwich, UK. Good sound quality 'n' all, but more or less a rehash of anything these women have recorded. (KG)
(Rocks of Records, no address)

LAMOTTA, AMY - "Playing Dead/Look At Me"

One of the 5 new singles on Jeff Dahl's Ultra Under label, most of which showcase women rockers, which is a great idea. Jeff's own description of this is "PATTI SMITH jamming with the DEAD BOYS", which is pushing it quite a bit, but it does give you the general idea. (ML)
(Ultra Under, PO Box 1867, Cave Creek, AZ 85331)

LESS MISERABLES - tape

Cool flailing co-ed thrash. Wonderfully sloppy galloping punkage with above par poetic lyrics. It's nice to finally hear an East Bay band that doesn't jump on the phony "fuck shit up" bandwagon. That fact alone warrants these dudes and dudettes your attention. (CD)
(PO Box 423592, San Francisco, CA 94102)

LIQUID COURAGE/TYRANNICIDE - split flexi

Comes with issue #2 of *Probe* fanzine (see zine reviews). Two hot hardcore bands with two songs each. LC rely on jazzy scat interludes to make their sound stand out from the crowd, while TYRANNICIDE feature metallicized funky riffs. All four songs kept this reviewer's toes a-tappin', and the zine's cool too. (EW)
(Probe, PO Box 5068, Pleasanton, CA 94566)

LIQUOR BIKE - "Thirst Day" EP

Kinda boring rock with a snappy tempo, singalong choruses, and hoarse, shouted vocals. (DS)
(Penultimate Records, no address)

LOMBARDO, LISA - "Bridgette/Cold Nite For Alligators"

More of the Ultra Under Label sound from an ex-GARGOYLE: rock guitars married with new wave female vocals, sounding for all the world like a wannabe L7. This was old in 1979. (SS)
(Ultra Under. PO Box 1667, Cove Creek, AZ 85331)

LOOSERAILS - "Red Turns to Green" CD

Bet these guys saw The REPLACEMENTS a couple of hundred times while they were in college. The bald guy should get a hat and the long haired holdout should get a cut so they could have a more uniform band look ala The ROMANTICS. Hard pop bar rock, gimme a beer. (ML)
(Crackpot Records, PO Box 16448, St. Paul, MN 55116)

LOOTBAG - "10th Kid" tape

Strange bedfellows. Power-pop punk with lyrics espousing violent revolution interspersed with four really forced reggae tunes (including STEVE MILLER BANDS's "The Joker"). Their harsh view of reality is best suited to the straight-out hardcore songs, but their determination carries throughеven when they get sloppy or poppy. (DS)
($4 ppd: Tony Goluza, #1-507 Simcoe St, Victoria BC, V8V 1L7, CANADA)

LUMPEN PROLETARIAT - "Wrek Shit" EP

Politcal hardcore that's got a sound akin to CRIMPSHRINE, FILTH and other more predictable sources. Angry "fuck shit up" lyrics that are heavy-handed yet don't grate because of their obvious DIY roots. (TY)
(PO Box 3028 Stn D, Ottawa, Ont K1P 6H6, CANADA)

M.T.A. - "Semtex Blues" EP

If I'm not mistaken, for you Americans...semtex is some sort of plastic explosive. But, oh well, who cares. This is a cross-overish, but solo free record of the AGNOSTIC FRONT, SICK OF IT ALL type. It's okay buy doesn't do much to inspire me really. The lyrics concern themselves with anti-censorship, and terrorism, and the S.E. 'you stabbed me in the back' thing. (LD)
(Pay Back records, PO Box 857 Brighton, BN2 4YN, ENGLAND)

MAJORITY OF ONE - "Setting the Pace" CD

Simply a collection of their previously released recordings, this contains the 'One Man' EP, 'Rage' EP, 'Think about' LP, and the 'Decisions Made' EP. I wasn't a big MOO fan before listening to this, and I'm not afterwards, but if you are... (TM)
(Doghouse Records, PO Box 8946, Toledo, OH 43623)

METUJA - "Liian Monta Kertaa/Liehuva Liekinvarsi"

Hmm...One side sounds like a melodic GISM and the other sounds like a metallic ASTA KASK. If you don't get the obscure references, let's just say their a hybrid of moshy-metal-punk and Scandinavian power-pop-punk. Confusing but pretty good. (PC)
(Spinefarm, Erottaja 19A6. Krs, 00130 Helsinki, FINLAND)

RECORD REVIEWS

MEXICAN POWER AUTHORITY - "Salmon Mask McTallica" tape

Fast! Fast! Fast! Short and great songs, as should be expected from ex-NEO's guitarist, and also other stuff like weird jazz, metal and sort of pop-punk. Really enjoyable, refreshing stuff that doesn't take itself too seriously. (KW)
(Doug Macminn, 1016 Mason St., Victoria BC, V8T 1A3, CANADA)

Mi6 - "Ultraphonic HiFi" EP

This is cool. Six catchy pop-ish, punk-ish tunes with quirky breaks and almost sketchy-cool vocals. Smart political lyrics without all the baggage. Sound quality is a little rough at times, but the great tunes shine through. Fuckin' great. (LH)
(Vandal Children, PO Box 260805, Hartford, CT 06126)

MINISKIRT MOB - "Be My Baby/I Wanna Go to Bed With You"

Their cover of the RONNIE SPECTOR chestnut is a conservative pop reworking with solid guitars, while the flip trudges through standard new wave territory with cloying female vocal harmonies and ghastly "sexy" lyrics. (SS)
(Ultra Under. PO Box 1667, Cove Creek, AZ 85331)

MISERY L.C. - LP

German mid-paced hardcore rock with English vocals. The music is tight and the production is good, while the songs seem too long and the structure seems a little too conventional in a rock'n'roll sense. The band is good at what they do, but there isn't enough of a hook. At times the music reminds me of the American band KING FACE minus the adrenalin. (MK)
(Smash Hit Records c/o Birgit Jungblut, Fuchskaule 3, 5307 Wachtberg 5, GERMANY)

MONOMEN - "I'm Hangin/Teen Dogs In Trouble"

From the kings of the garage it's a real cool 7''. "I'm Hanging" is an ace track from the "Wrecker" LP. "Teen Dogs" is a really wild non-LP track with great vocals by Scott McCaughy. Snazzy Kozik sleeve screened with fluorescent paint makes me think you should buy it before it disappears. (MM)
($4.99 ppd: Rise Records, 506A W 14th St, Austin, TX 78701)

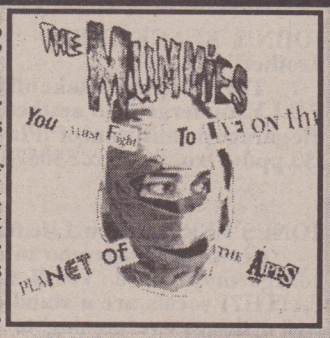
MOTHER FLOWER - "Fake I.D./Boogers On The Wall"

The music is solid, well produced garage punk with good hooks and lotsa guitars but the lyrics are so dumb (mainly the flip) that I have trouble listening to this. (BD)
(Way-O Records, PO Box 3093, Margate, NJ 08402)

MOUSETRAP - EP

MOUSETRAP bundles yowling vocals and a kinetic punk attack, with pummeling drums to drive it along. An strong, effective session, but lacks a certain inspiration. (SS)
(One Hour Records, 1215 Harvey St, Omaha, NE 68102)

MUMMIES - "You Must Fight To Live On The Planet Of The Apes" EP



The intentionally underproduced sound of the early singles has been replaced by a loud, chunky mess that is more representative of their live shows. The classic title track surprisingly even sounds somewhat contemporary. A two-part instrumental and raunched out Beatles tune round out the record. (BD)
(Sympathy For The Record Industry)

LARRY WINTER AND HIS MUMMIES - "The Legend of Sleepy Hollow/I Saw Her In a Mustang"

Recorded live (and not very well at that). Maybe this show would have been fun if you were really drunk and/or on lotsa acid. I doubt it, though. Slow, boring 60s pop-punk with cheesy organ. Side two is slightly the better of the two, but still extremely disposable. Back to the crypt, dudes. (EW)
($3.50 ppd: Sven-Erik Geddes, 1800 Market St #45, San Francisco, CA 94102)

MUSKELLUNGE - "Determined/Happy"

Great dissonant noisy melodic pop ala SST era DINOSAUR and SONIC YOUTH that somehow manages to come across as dreamy. This should be big with the more adventurous college radio types. Very big actually, just remember you heard it here first. (RL)
($3.00 ppd: Oxo Records, PO Box 580578, Minneapolis, MN 55458)

N.R.A. - "Is This For Real" CD

NRA are an outfit who hail from Amsterdam, and seem to base much of the CD's appeal around its two producers Bill Stevenson and Steven Egerton from ALL. That in itself could be a complete explanation; nice, pleasant pop punk, albeit a trifle sweet for my taste. Musically it's in the same vein as the STUPIDS or DESCENDENTS only with a more intelligent lyrical stance. (LD)
(Smash Hits, Fushskaule 3, D-5307, Wachteberg 5, GERMANY)

NERDS - "Black Market Body Parts/Peter Paul & Carrie"

A great label spoof of Posh Boy. An amusing and enjoyable 45 of that melodic stuff frequently found in SoCal. From the titles, and what I was able to glean off of the lyrics, it's goofy, bloody body fare. I'm into it. (LD)
(Get Happy, Sandweg 18, 6000 Frankfurt 1, GERMANY)

NEW ROSE - tape

Old school punk rock from three (alleged) old timers. Power chords, pride, and Johnny Thunders nostalgia. Good, solid stuff. (DS)
(New Rose, 163 Logan Ave, Staten Island, NY 10301)

NIGHT KINGS - "Bum/Ain't No Fun"

Another powerhouse rocker from the Northwest. The A-side is fast and loud and ultra distorted while the slower flip that reminds me a bit of the early CREEPS with more of an R-n-B sounding vocal style than usual. (BD)
(In The Red, PO Box 49593, Los Angeles, CA 90049)

RECORD REVIEWS

NOFX - "White Trash..." LP

I've got to admit that I'd gotten to the point where I thought these guys were lame jerks so I sold all my records by them. This record smokes, though, and the lyrics aren't as stupid as in the past. The whiny vocals still abound as does the melodic punk stylings, but this release benefits from good production, backing vocals, and goofy jazz and ska interludes. (MH)
(Epitaph Records, 6201 Sunset Blvd #111, Hollywood, CA 90028)

OD JUTRA - "Sami Dla Siebie" tape

High caliber Polish HC with intelligently executed, insurgent lyrics. Energetic thrash that's slow enough to be memorable and fast enough to be catchy without attempting to break speed limits. Quickly paced and enjoyable enough to inspire me to keep turning the tape over and over and over. Some friends of mine were in Poland last summer and after hearing their tales of the poor conditions there, I admire this band all that much more. Primo Pole punk. (CD)
(Jacek Dumala, ul. Swierczewskiego 9 m23, 07-200 Wyszkow, POLAND)

OPERATION IVY - "Plea For Peace" EP

This is a boot of the 'official bootleg' EP that came out earlier in 1992. Includes the same cover and booklet (photocopied versions) and a surprising decent sounding 2nd generation recording (considering the original wasn't that greatly produced to begin with). For those of you who missed the first pressing of 1300 copies. (TY)
($3 ppd: Mom's Records, 2635 NW 13th St #916, Gainesville, FL 32609)

THE ORIGINAL SINS - "Out There" CD

This is definitely what Tim meant when he said that he wants music to have less rock and more roll. These garage grunge meisters scoot thru eleven brilliantly executed outings of simple neo-'60's punk rock and there's not a clunker in the bunch. Bumpin', abrasive, "C'mon baby" tuneage. The most. (CD)
(Psonik Records, Box 20307, Lehigh Valley, PA 18002)

OSGOOD SLAUGHTER - "Take This All of You and Eat It" CD

Now we are clearly into Jeff Bale territory with this release. Now that the Chatterbox is gone, what do you call this kind of stuff? Bay Area Indie Rock? Kinda like MOTORHEAD meets MOLLY HATCHET at an RKL show. (ML)
(1388 Haight St. #227, San Francisco, CA 94117)

PALE BISCUITS - "Hit" EP

Three rockin' pop songs here with solid female vocals. "Hit" is the only hit — an unpretentious tune with good hoods and hard guitars; the remaining tunes include a limp torcher and a spunky punk blowout. Nifty greenish vinyl. (SS)
(Taucher Records, Neuve Groeningerstr. 10., 2000 Hamburg 11, GERMANY)

PANSY DIVISION - "He's a Fem" EP

Poppy singalong ditties a la the BEACH BOYS, with lyrics gleefully extolling the virtues of male homosexuality. Includes the seasonal "Homo Christmas" and the anthemic "Smells Like Queer Spirit" ("Here we are now, Lubricate us"). Will probably be a huge hit in homocore circles, and deserves to be. (EW)
(Lookout)

PEACEFUL CAULIFLOWER/IDENTITY - split EP

PEACEFUL CAULIFLOWER hail from Switzerland and play the same sort of poppy hardcore as their label mates THE CORNFLAKES. IDENTITY is RAPED TEENAGERS and ROSSVETT folks, two bands I like a lot. It's decent enough, metally HC, but I was hoping for a little bit more. (LD)
(B-Core, Jordi, Apdo Co. 35221, 08080 Barcelona, SPAIN)

PENNYWISE - "Wild Card" EP

Ultimately catchy like BAD RELIGION, these guys possess a wild rawness reminiscent of WHITE FLAG or the DIDJITS. Excellent beefy guitar, thumpy drums.... Their version of "Stand By Me" is like you've never heard before. (MH)
(Theologian Records, 120 Pier Ave, Hermosa Beach, CA 90254)

PHANTOM SURFERS - "Play the Music From The Big Screen Spectaculars" LP

Second full-length player by S.F.'s own Masked Marvels. Instrumental surf tunes from lots of classic trashy movies compiled here in a great package that really pulls off the "I found this old record in my cousin's basement" look. The 3 guitars really fatten up the sound and the boys really never sounded better. (ML)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

PINDA - "Twin Peaks" tape

Pretty good pop punk from Holland. The music is there, but the vocals are kinda airy. This is kinda like BIG DRILL CAR. I'd be interested in hearing more stuff by these persons. (OP)
(Pinda, 14 Klokkemaker St, 5055 BZ Well (L), HOLLAND)

POP DEFECT - "Punch Drunk" LP

Okay, I know they're on the same label as TVTVs, but this band is really cool. This has got to be their 10th record or something. More in the tradition of catchy pop songs brought into our generation with quirky playing and neo-art damage guitar mayhem. Is that Darby on the cover? (LH)
(Flipside Records, PO Box 60790, Pasadena, CA 91116)

PROFESSIONALS - LP

Not just THE PROFESSIONALS, but THE PROFESSIONALS FEATURING STEVE JONES AND PAUL COOK (... remember the SEX PISTOLS?). These songs were recorded, I assume, back when the band was a band. At least some of these tracks have appeared on previous releases. Not as hard or raw as the SEX PISTOLS, but still decent melodic late '70's punk. If you don't own any PROFESSIONALS records or if you're a big fan, this wouldn't be a bad purchase. (KK)
(no address)

PROP 13 - "Turn The Tide" EP

4 heavy songs which bring to mind a metallish PENNYWISE. In spots the wanking verges on irksome, but all in all there's enough aggression to save itself. (LD)
(1802 Camino de la Costa #4, Redondo Beach, CA 90277)

PSYCHO ACOUSTICS RESEARCH & DEVELOPMENT - "Din of Sin" EP

Whoa. Trip out. Quirky funky rock. Fuzzy bass and swirling guitar effects. Pretty tunes. This could be big English dance pop if it was produced better. This is fun, I liked it—at its good points it sounds kind of like early goth stuff, at low points it's psychedelic rock. (GF)
(Pathetically Obscure Records, #36 Oakwood Dr, Chapel Hill, NC 27514)

RECORD REVIEWS

QUARTZ - "Brucia!" LP
Damn. This record is hard to keep up with. Kinda late 70's punk with a good dose of thrash. A bunch of bands vaguely came to mind, but this band seems to hold their own, and bash you with it. Somewhere, BILLY SYNTH knocked on these guys' door. Italian punk o' rama! (SL)
(Flowers of Grain Records, Via 9, Iopolito 8, 50051 Castel Florentino (Firenze), ITALY)

RESIST - "Drunk 'Til Deportation" tape
Recorded live in Italy on their European tour in 1992. By now you should know who RESIST is. If you don't then you'll like them if you like fast political hardcore and peace punk stuff. Maybe you'll even attach one of their patches to your leather with studs. At least the recording quality is really good for a live tape. (OP)
($3 ppd: Ward, 3206 SE Rex, Portland, OR 97202)

REX MUNDI - EP
Contemporary retro psych that draws on the usual sources: STOOGES, MC5, SPACEMAN 3, etc. Decent enough but falls a little short of the guitar overkill requirement for repeated spins and the fey vocals don't help out much. (BD)
(Innocent, 38 Woodstock Rd., London HAO 4ET, UK)

RHYTHM COLLISION - "333 x Up and Down" EP
Recorded in '89, this is raw, driving punk from a label with a terrific track record. "Nowhere" edges on HC, and is reminiscent at times of FUNERAL ORATION. The rest is assured, with aggro to spare. Recommended. Limited edition. (SS)
(Incognito Records, Hochfirstrstr. 23, 7000 Stuttgart 80, GERMANY)

RIKKI TIKKI TAVI - "1910 Vilter" EP
Kinda quirky, droning minimal pop stuff. Has some noisy guitar bits. Pretty nice. Nighttime driving music. (GF)
(Dionysus Records, PO Box 5738, Kent, WA 98064-5738)

ROCKET FROM THE CRYPT - "Circa, Now!" LP
Feel the same about this one as I do their first LP - half of what they do is incredible, and half is shit. The good half is guitar driven, catchy melodic punk, the bad half falls into boring predictable pop punk. Their singles hit me harder, since they generally didn't contain any filler. Certainly one of the few bands with a saxophone that works. (TM)
(Headhunter/Cargo)

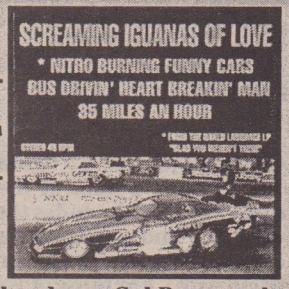
ROT - "Intense Noise Core 1988-1990" CD
Noise core definitely describes what's going on here. Caustic vocals, blurred guitar and a totally frenzied pace. Nine songs in 18 minutes (including some really clever sampling). This is the shit. Weird bondage pictures make up the sleeve...can't miss with this one. (TM)
(Discommunication Records, JAPAN)

SATKYNUKKE - "Sokean Laulu" EP
The semi-acoustic intro had me worried, but my hesitations were eradicated once they kicked in. Speedy, driving punk adeptly mixed with oddball acoustic breaks. Impressive when something like this works this well. Great lyrics as well - best line "Skinheads the Nationalists are food for the shotguns." Excellent. (TM)
(Pete c/o Free Animals, PO Box 586, 20301 Turku, FINLAND)

SCHEDULE - tape
Tight, powerful hardcore that's really heavy, but avoids the moshcore pitfalls. Masterfully executed stops and tempo changes with utterly incomprehensible lyrics. (DS)
($7 ppd: Schedule, 3121 W Hood #G5, Kennewick, WA 99336)

SCHIZMA - "Live in Torun" tape
Reminding me of basic Eurocore of days gone by, full of spunk and experimentation, stops and starts, some not too intrusive keyboards and some crazy lyrics that come off really existential in translation. Like a less jazzy I REFUSE IT, this is a fun one. (KS)
(QQRYQ Productions, PO Box 45, 02-792 Warszawa, POLAND)

SCREAMING BODHISATTVA DRUG JUNKY - CD
What a name. This has gotten everyone within earshot to ask what it is. Diverse while maintaining ferocity, this is at times savage hardcore and at others techo-industrial covers of BLACK SABBATH songs. I don't quite get it, but it's fucking great. Best printing job I've ever seen on a CD. Good luck looking for this one.. (TM)
(Skin Pop Records, JAPAN)



SCREAMING IGUANAS OF LOVE - "Nitro Burning Funny Cars" EP
Fun little psychobilly romps with a dragracing slant. Works. (ML)
(Naked Language, PO box 724677, Atlanta, GA 31139-1677)

SEAWEED - "Measure/Turnout"
These guys are one of the few bands on SubPop worth checking out since they sound more like a Merge-type band. The A-side here is OK, but the B-side shreds. Great punk-style vocals over powerful (note: non-metal) riffs. (RL)
(SubPop)

SENZABENZA - "Peryzoma" LP
Primitive garage punk pop from Italy (sung in English). Twin guitar attack and vocals remind me of the early BUZZCOCKS. Strong sing song-ee stuff that doesn't let up. Enough twists and tempo changes to keep it from getting predictable. Ya. (RL)
(MacGuffin, Via Milazzo n. 2, 04100 Latina, ITALY)

7 SECONDS - "1980" EP
Three old tunes from back in ... duh. Catchy punk tunes sorta like their first two EPs. Four track and boom box recordings aren't very helpful to the average listener, but this is still miles better than their later records. In the "where are they now" file, comes bundled with two year old *Can Of Worms* zine. (LH)
(PO Box 1733, Colma, CA 94014-0733)

SHAMANERNA - "Bla Molnen/Alla Sorgers Dag"
The A-side ballad is repetitive and boring. The flip is a little more upbeat with horns. Not too good. (MC)
(KFMH, Vallatorpsvagen 94, 183 44 Taby, SWEDEN)

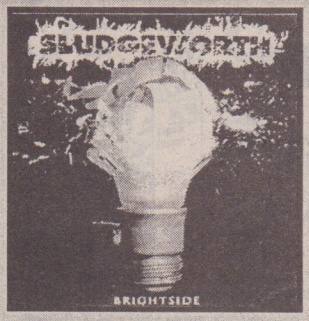
SHELTER - "Quest for Certainty" LP
This new record has the best production and sound quality of anything SHELTER has yet released. Included are new songs plus two previously released songs, a BLACK SABBATH cover and some live tracks. Ray Cappo's vocals seem more sung and less harsh, while the music seems more "rocked out" than before. Even though this band has rightly received much criticism for their embrace of Krnsha and the dogmatic institutional ideology that goes along with it, they should be given due credit for at least attempting to put passion into effort and to bring the rhetoric of their music to a point of personal application. Sincerity is commendable. (MK) Yeah, but they're still idiots. (LH)
(Equal Vision Records, PO Box 4959, Philadelphia, PA 19119)

RECORD REVIEWS

SHONEN KNIFE - "Riding On The Rocket" 12"
Four catchy, very pop tunes here. These girls sing about mambo-dancing cats shaking it in outer space. Side B takes us through a surf-western trip and some skillful percussion and na-na-na-na harmonies I swear I've heard somewhere before. Way too cute for my taste, not my thang, but might be a fun trip for a space dance party with Scottie and crew... (AI)
(August Records, 8 Westgate St. London E8 3RN, ENGLAND)

SIX FINGER SATELLITE/GREEN MAGNET SCHOOL - split 2x45
No info provided on these bands but they both provide a good dose of angry, loud, (dare I use the "G" word?) tuneage that would sound really good on full blast on a pissed-off rainy day. Verging on catchy and original but not quite there yet. Nonetheless, it's entertaining with swell cover too. (PC)
(Sub Pop)

SLAM SUZZANE - "But Daddy" tape
Four song demo tape, professionally done, glossy photos, lyric sheet, nice layout. If you're so committed, let's see some vinyl. Not punk, but not glam, sort of dark, gloomy, trog music! Wins points with me, for I also like meat with breakfast! (SM)
($5.00 ppd, PO Box 31009, Seattle, WA 98103)



SLUDGEWORTH - "Brightside" EP
Wow, 2 excellent songs on one 7" record. Melodic vocals with that gruff "Camel Edge" combined with that tuneful rock/punk/pop sound. Plus little bits of lead guitar here and there which will really keep your interest. Lame reviewers would make SUPERCHUNK comparisons. I won't, but still get the point across. I wish more bands would put 2 of their better tracks on singles instead of lame LP cuts backed with bad remixes and live shit. So support these guys and buy two copies of their record. Can't wait for the next one. (MM)
(Sludgeworth, PO Box 138-071, Chicago, IL 60613)

SLUG - "Godstopper" one-sided 45
These guys have always done the BIG BLACK thing OK and this already out-of-print baby follows suit. If you think Albini and the boys are the cat's meow and the reissues just enough, burrow for this one. (WG)
(Star Fuck, PO Box 2576, El Segundo, CA 90245)

SLUGBUG - "Bug Power to the Planet" tape
Good old, foot-stompin' rock n' roll with a couple of ballads thrown in. With a wild, thrashing guitar, these guys must be a lot of fun live. (DS)
(Slubug, PO Box 7634, Elgin, IL 60121)

SMALL DOG FRENZY - "This Sail/Shadow"
Great single. A-side is HUSKER DU-esqe pop punk ala "In a Freeland". "I'm Confused" type lyrics over great melodic guitar riffs. B-side is slower and post-punky, yet still powerful. Record of the Month. (RL)
(Titanic Records, PO Box 4674, Boulder, CO 80306)

SMILING APE - "Little Rubber Animals" tape
Maybe I wasn't in the right mood...this is really hit or miss. Goofy, funny lyrics set to sort-of pop punk. They spread themselves a little thin, and end up being too quirky to be attention-grabbing but not quirky enough to be quirky. (DS)
(Smiling Ape, 103 W Caracas Ave 1st Flr, Hershey, PA 17033)

SMOKE DOG - tape
"I want to crawl inside your body and explode inside your mind, press our flesh together until we cross that hot red line" and other dumb lyrics all over basic punk that somehow ends up sounding like .38 SPECIAL with more guitar solos than I have fingers to count on. (KS)
($5.00 ppd: Tom Bowker, 630 Solano Prado, Coral Gables, FL 33156)

THE SPINY ANTEATERS - "My Feet Hurt" tape
Midtempo, moody stuff with an emphasis on atmosphere. Fuzz and distortion layered over pop sensibilities range from a rocking SONIC YOUTH sound to slow, brooding dirges. (DS)
(Baby Universe Records, PO Box 1532, Station B, London, Ont N6A 5M3, CANADA)

SQUIRT - "Evel Knievel/Be Like A Woman"
The A-side here is a weird indie psych metalish tune. (I swear they stole this riff from FOREIGNER's "Double Vision"). A tribute to that all-American biker guy. The B-side is a funny acousticky number. Quite novel actually. Unlisted third song stands out. (RL)
(Red Rocket Records, 9621 60th Ave S, Seattle, WA 98118)

STEEL WOOL - "Broom Sauce" EP
Kinda like ROCKET FROM THE CRYPT for rockin' with emotion without being sappy but Northwestish at the same time. Point is, you can't go wrong, it's on Empty. (ML)
(Empty Records, PO Box 12034, Seattle, WA 98102)

STRAWMAN - LP
The latest band from the Bay Area's Tommy Strange is rhythmically powerful with memorable melodies. The Tom Waits-ish growl used to deliver the intense, insightful (personal as well as political) lyrics makes one believe Tommy feels every word he sings. Musically SUPERCHUNK and LEATHERFACE come to mind. (MH)
(Allied Records, PO Box 460683, San Francisco, CA 94146)

SUBURBS - "Too Much Paranoia" EP
Medium to fast-paced melodic style punk with cool, snotty, growling vocals. Reminds me at times of early Dischord stuff (though it's not nearly as fast or raw), even though the label artwork is a Dangerhouse take-off. Would have benefitted from better production. (KK)
(Get Happy, Falkensteiner Str. 27, 6000 Frankfurt/Main 1, GERMANY)

SUCKDOLLS - tape
From the name I pegged them glam, but not so. A decent garagy three-piece with vocals that are a bit too sassy. Good three chord simplicity, with lots of teen "luv" lyrics. (KW)
($2 ppd: Brian, 2912 Warrington Ave, San Jose, CA 95127)

SUGAR - "Good Idea/Slick(live)"
The A side is one of the better tracks off the "Copper Blue" LP. "Slick" is recorded live in Chicago. It's slow and kinda dull. I suppose this exists to help hype the English LP up the charts. There is a 12" with 3 live tracks as well. Hope it's better. (MM)
(Creation Records, 8 West Gate St., London E8 3RN, ENGLAND)

SUGARSHOCK - "Playtime/Land Of Enchantment"
Fledgling spazz retard rock. Freakish demetia with no socially redeeming value whatsoever. Mix F.O.D. with ANGRY RED PLANET and a dash of STRETCHEADS then top it with some magic mushrooms and serve on a turntable. Excellent twisted trash. (CD)
(Funky Mushroom Records, PO Box 100270, Brooklyn, NY 11210)

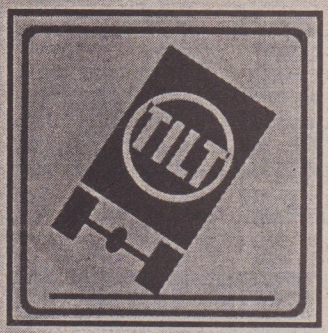
RECORD REVIEWS

SWINEHEAD - "Swill" 12"
Slick, produced "alternative" rock here that straddles so many fences that it ends up being a farce. Mostly in a fast rock vein, sometimes prog. other times emo and then sorta poppy. A confused outing here. (HD)
(Elemental, 64 Mt. Grove Rd. London, N5 2LT, ENGLAND)

TASTE FREEWAY - "Sunny Day" EP
With a name like that, you know you're on a voyage to the bizarre side of punk. Lyrics about skipping town and going down to New Zealand, the manifestations of the alienation of everyday life, and stealing trucks from donut shops. The off beat, on again/off again rhythm makes for a curious, compelling sound. Kool guitar harmonics. On the first side the guitar makes me feel like I'm climbing stairs that never quite make it to the top. A short journey to a weird, wild place. The getting there is not quite as powerful as it could be, but at least it explores new ground. (AI)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

THROW - "All Too Human" EP
Two catchy as fuck pop songs played with gusto and not enough guitar. The A side is a nice song reminiscent of mid-period SOUL ASYLUM. But "Parasite" on the flip is the real winner. More upbeat and punchier guitar riffing. Sorta STIFF LITTLE FINGERS growing up in the Twin Cities. Cool. (LH)
(Limited Potential, PO Box 268586, Chicago, IL 60626)

TILT - EP



I've heard loads of great things about this band and I was not let down one bit by this record. Frankly, I was blown away. The powerful, sincere singing by rad chick Cinder (ex-PRICK) is the perfect accompaniment to the mid-tempo kitchy punk brilliance of Pete Rypins (ex-CRIMPSHRINE) and company. They sound like they have radio potential so buy this and you can say you liked them before they got really big. (PC)
(Lookout!)

TIT WRENCH - "Everyone Knows There's A God" 12"
TIT WRENCH is a manic, techno-punk rock band from the San Diego area. Their lyrics make the listener really think about fucked-up realities in the good ole U.S. of A. Wonderful is the Sam McPheeters sample in "Rock and Roll, Man." (KG)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

THE TOMMYKNOCKERS - "One Too Many/Have Faith"
This bar band rock is competent but that's about it. The A-side is rootsy power pop. It isn't bad but it is somewhat dated. (MC)
(Tommyknockers, PO Box 2645, Hollywood, CA 90078)

TORQUE - tape
Lots of song jammed on a 60 minute tape, D.I.Y. project sound quality is minimal! Hard driven, melodic punk has a SPECIAL FORCES/RAMONES feel to it! (SM)
(61 Carillon Chateauguay, Quebec, J6J2E2, CANADA)

TRASHWOMEN - "Aphrodisia" EP
The single we've been waiting for! SF's queen henchwomen blast off with 4 smoking surf instrumentals. This shit's drenched in nose ridin', hot roddin' realism. Tina and Dannielle pin down the backbeat while Elka (ex-BITCH FIGHT) shows off her superior guitar skills. Next time perhaps we'll get to hear those beloved vocals. (BR)
(Hillsdale Records, 30 Westline Dr, Daly City, CA 94015)

TRUTH DECAY - "Out Of Control" tape
Sounds a lot like the U.K. SUBS. It's pretty basic punk with a good helping of Oi' thrown. If you love that kind of stuff I imagine you'd like this. It's nothing special, but for what it is it's pretty good. (OP)
(80 Maltravers Cres, Wybourn, Sheffield, ENGLAND)

TUBESTEAK - "Tour Of Destruction/Drunk And Barfing"
The A-side here is an abrasive under-produced Detroit-ish tune with mean vocals. Not bad. The B-side rules. An indie rock boogie tune that will have you dancin' in your Docs. Great jangly guitar cowtown stuff. "Drunk and Barfing", yes, indeedy. (RL)
($3.00 ppd: Warning Records, 1517 Western Ave. #191, Chicago, IL 60411)

URBAN LUNCHMEAT - "Show Us Your Fangs" tape
Promo said not enough money for a record, hence this tape. Could've fooled me. Double sided glossy printed and fitted tape jackets as well as printed tapes, not just stickers. I put out records cheaper than you did this tape. Oh well, this is pretty light anyway. It sounds like a weak DEAD BOYS played by a bunch of art students who want people to think they took too much acid. Oh yeah, the cover's supposed to be scary too. Zzzz. (OP)
(6528 Collins Ave, Pennsauken, NJ 08109)

URGENT FURY - "Demos '84-'86" 10"

Somebody finally got these great songs on vinyl! Surprisingly, U.F. were a mid-80's NYHC band that leaned more musically towards early UK punk sounds, and lyrically more to the left. Frontman Abraham Rodriguez brought his South Bronx upbringing/Vietnam vet experience into the punk scene with no holds barred, delivering a politcally charged vision based in the reality of poverty and discrimination. These days he transmits this through novels, which are earning him quite a literary reputation. Good going! (TY)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

VENISON - "6 Points of Light" CD
November 15th, homesick, what do I find in my bin, VENISON - all right! Seven songs on this disk. The boys from Wisconsin give it a whirl. Blastin' bass lines, alternate trade off vocals, reminiscent of FUGAZI. As in one guy sings, the other one screams. Decent melodies, sleeveless flannel, would call it thick neck but I have to see how well they can hunt first! (SM)
(Big $ Inc, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

VIBE TRIBE - tape
Though I expected bad, lame-o "funk-punk", Instead this three songer starts with a bare bones, rockin' mid-tempo Hardcore tune then disintegrates into arty-overblown commercial sounding cheese, then flops back with an ok, darker, slow, momentum-building, new-wavey thing. (KS)
(Devlin McDonald, 1576 Great Highway #105, San Francisco, CA 94122)

VINE - EP
Bring me back to eyes closed, sweating, moving, dancing. Letting music fill my body to make circles into patterns of solace and joy. Between the rungs of passion my eyes open to see this music fold and writhe before me. This music is joy, indeed. Exploding, pounding, lasting joy. This is VINE. Joy. I remember joy. (SL)
(Side Kick Records, PO Box 11245, Takoma Park, MD 20913)

RECORD REVIEWS

THE WAIT - "In Bed On Time/Burnin' Man" CD

A 3" CD single....I didn't even think you could make these dinky discs anymore. These are two songs of twangy country punk, but they're from France. What gives? Maybe they've listened to too much JASON & THE SCORCHERS. In any event, this brief attempt hums along cleanly with tight musicianship and ace production. OFFSPRING fans might groove on it. Tres bien, y'all. (CD)
(Nivelle O, 4 rue des Acacias, 28240 Belhomert, FRANCE)

WAR CALLED PEACE - 12"

I put this on without looking it and I thought of the "Welcome To Venice" compilation, bands like SUICIDAL TENDENCIES, NO MERCY, etc. I was close; they're Hermosa Beach locals, playing rock/metallic HC without too much distinction nor inspiration in the lyric department. They do a MISFITS cover. (WG)
(2629 Manhattan Ave #122, Hermosa Beach, CA 90254)

WEIRDOS - "Ranting In A Rubber Room" 2xEP

Not the worst sounding boot I've ever heard but it does tend to break up a bit. Great selection of tunes, nine in all, many early classics played full-on with that reckless abandon that died out after '79 or so. What the hell, I was 11 when this was recorded and I guess it's cool that this is available to the world. (ML)
(Grand Mal, no address)

WHEELCHAIR MOTHER FUCKERS - "Gerry Louis Sucks my Ass" EP

Balls out, nasty punk rock. Three songs grace this slab of meat. Only 300 pressed on gold vinyl! Total Michigan mosh punk. Includes lyric sheet. Funny as hell, Hank Rollins is a pussy, killing yourself is the most important decision you'll ever make. (SM)
($3.00 ppd: Confinement Records, 433 #B Bay Berry Pte., Grand Rapids, MI 49504)

WHEELCHAIR MOTHER FUCKERS - "Breakfast of Champions" tape

An eight song assault of fast paced hardcore from the spleen of southwest Michigan. Snotty, angry vocals about feelings of hate, handicapped children moshing and drinking robitussin. Music is in the vein of early DAYGLOW ABORTIONS, with an ever so present taste of grind thrown in. Recommended and well worth the 3 bucks. (SM)
($3.00 ppd: 433 #B Bay Berry Pte., Grand Rapids, MI 49504)

WRECK - "Mikey/You're Gonna Change..." EP

"Mikey" is an okay mid tempo anthemic tune with cool tribal drums, the other song is a lame country love song. Not much here. (GF)
(Fist Puppet Records, 3058 N Clybourn Ave, Chicago, IL 60618)

THE WRETCHED ONES - "Sideburns & Beer" EP

Full on fuckin thick neck music, Heavy punk influences, "that is, no member under 170 pounds!" Stoked is all I can be! Wretched ones turn in another killer slab of meat. Punk and oi mixed! Not for the thin and weak! (SM)
($3.50 ppd: Headache, 53 Myrtle Ave, Midland Park, NJ 07432)

V/A - "A Nightmare On Albion St." LP

I'll admit it. I thought this album was going to suck shit. I hate comps and I'd never heard of half of these bands. But, oh how wrong I was. BIO-HAZARD rip it up and I almost thought it was old E.N.T. when I first put it on. In fact great tracks by new names (to me, anyway) like BTF, DISASTER, THRESHOLD SHIFT, etc. as well as my old faves NERVERACK, CITIZEN FISH and RHYTHM ACTIVISM. Great stuff. (LH)
(1 in 12 Records, 21-23 Albion St, Bradford BDI 2LY, UK)

V/A - "Avalanche 2" tape

A nice, long, consistantly good quality comp featuring interviews and live tracks by Swiss bands. I'm afraid the language barrier makes it impossible to comment on the former but the music rocks hard. Features a fairly diverse group of hc acts including WORN OUT, X-LARGE, REAL DEAL, and others. (NN)
(LoRa Hardcore Hour, Postfach 765, CH-8026 Zurich, SWITZERLAND)

V/A - "Bus Vol #1" EP

Drew, the person behind this label, informs us that the reason this record is a limited release (600 copies) is because the label is dedicated to the fun of record collecting. 3 bands 3 songs. HEAD FIRST put out a grungy, painful tune. Fans of SubPop take note, this could be your lucky day! SMILE is a dead ringer for NIRVANA. No shit. Straight off "Bleach". ICE do the song "Bang Your Head" by QUIET RIOT. Blech! I guess if you collect records, it's cool. To me, this would collect dust. (SL)
(Jester, PO Box 1564, Tustin, CA 92681-1564)

V/A - "Compulsiv" EP

It's good when compilations have a theme. This one's is "chunk rhythm sections". That's good. Buy this record. The overtime tempos, hoarse vocals, and aforementioned chunky rhythm sections will make you happy. Louisville's CRAIN will make you happiest. (DS)
($3 ppd: Compulsiv, PO Box 15188, Philadelphia, PA 19130)

V/A - "From Fire to Rust" EP

Four spiffy tunes ranging from POWER TRIP's ska to the power angst of Sacto's PLATYPUS SCOURGE (the only non-New York band on this comp) to a couple cool punk tunes with melody from CROP DOGS and RAIL. Give this one a spin. (PC)
(Round Flat, 63 Lennox Ave., Buffalo, NY 14226)

V/A - "Groin Thunder" 2xLP

Reg Presley of Andover, England and his Troglodytes had some convincing hits in the mid-60's. Here, some good garage units cover The TROGGS on this comp. The DEVIL DOGS offer a good "Lost Girl." The MUFFS play "You Can Cry If You Want To." ANTISEEN, The MUMMIES, BORED! and The CHEATER SLICKS all do a fine job of their respective choices. One might be inspired to check out the originals of some of these songs, Excellent color cover art by P. Bagge. (BR)
(Dog Meat, GPO Box 2366A, Melbourne 3001, AUSTRALIA)

V/A - "Headquarters" EP

Pretty standard, Saturday morning cartoon fare here. Mediocre, uninspired punk from five Finnish bands that I could see coming a mile away - except for DEEP TURTLE, which stood out with a deep, powerful bass and strangled, tortured guitarwork. (DS)
($6 ppd: Slode Headquarters, PO Box 21, 28451 Vanha-Ulvila, FINLAND)

RECORD REVIEWS

V/A - "If It Ain't The Snow, It's The Mosquitos" 2xEP

I thought that Sympathy wallowed in the "Quantity Before Quality" camp, but this one is a total curve-ball: seven Scandinavian bands from the Bad Vugum label. Acts include CMX, FAFFBEY, RADIOPUHELIMET, and more, styles ranging from quirky HC to accapella heavy metal covers to electronic doodles to funky stuff. Perhaps more interesting than most Sympathy releases, but I'm not sure if that means it's good. (WG)
(Sympathy for the Record Industry)

V/A - "The Mission District, 17 Reasons" box set

A boxed set of 3 singles in a great looking black and white box. 6 bands from the Mission district of S.F. contribute one song each that relates to their area. The JAWBREAKER and J CHURCH tracks are among their best ever. STEEL POLE BATH TUB do a real good POGUES cover, STRAWMAN play their unique brand of intensely rockin' folk punk, and there's more so buy it. (MC)
($7.55 ppd: Blacklist, 475 Valencia St, San Francisco, CA 94103)

V/A - "Peaceville Volume 4" CD

I can't believe this is the third release this year with a cover that parodies BLACK SABBATH's "Vol. 4" LP. Contained herein are the Peaceville All-Stars providing an array of grind, doom, death metal, and techno-industrial escapades. Highlights include MY DYING BRIDE, DARK THRONE, BAPHOMET, ACROSTICHON, and AT THE GATES. 16 bands in all, pouring salt into our sonic wounds. (CD)
(Peaceville, PO Box 17, Dewsbury, W. Yorks, WF12 8AA, UK)

V/A - "Really Fast Volume 7" LP

Came out a couple of months ago, but the original review got lost in the shuffle. Consistent with the rest of the "Really Fast" series - generally good, no frills hardcore from some lesser known bands. Standouts on this volume are DISCHANGE, SUPERDONG, and DISFEAR. Also 11 other bands here, a little something for everyone. (TM)
(Really Fast, PO Box 6170, S-102 33 Stockholm, SWEDEN)

V/A - "S.S.S." CD

Four band comp of some newer Japanese bands. BATZ play basic, competent Oi while M.D.S. are a more raging stop and go hardcore. This is rounded out by VISIBLE FUCKER, who have a mellower '77' sound and GAST who take decent metallic hardcore and destroy it with overabundant guitar masturbation. (TM)
(Doctor Records, JAPAN)

V/A - "Scream from the Silence" LP

A sampler showcases ten bands who haven't appeared on vinyl before this. As with most samplers of this type, a entirely noble idea doesn't not necessarily make for a good record. Standouts here are NOCIVO (Italy), ALL TOO HUMAN (UK) and ARMED RELAPSE (UK). (TM)
(Loony Tunes, Top Flat, 23 The Esplanade, Scarborough, N. Yorks Y011 2AQ, ENGLAND)

V/A - "Subbaculcha, The Invasion of the Norwegian Underground" CD

A mixed bag of meat from fourteen bands out of Norway. You get rockin hardcore from funny farm and vets with so much hate with bands like ALBINO SLUG, LAUS and CORPORATE DEATH BURGER giving us a taste of the thicker side of the Norwegian underground. ISRAELVIS and the JUNGLE MEDICS throw in more hooks with lots of time changes, weird vocals, and even some sampling. A really cool compilation, that shouldn't be passed up by any European hardcore fan. (SM)
(Progress Records, PO Box 5120, Lademoen, 7002 Trondheim, NORWAY)\

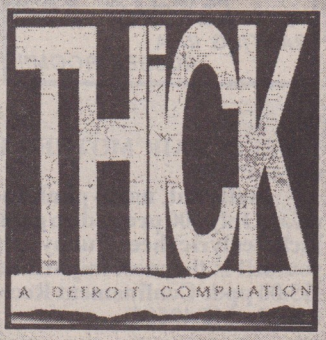
V/A - "Sweet American Dream" tape

Oh no, my first tape comp! Lotsa bands and few really stand out. There's no overall theme that makes anything really relevant. Lotsa early 80's style fast and loud punk. It's all pretty uninspiring. The NECKBRACE song does stand out. (OP)
(77 Av., du Vert Galant, 91600, Savigny Sur Orge, FRANCE)

V/A - "Teriyaki Asthma VIII" EP

The now defunct TREEPEOPLE lead off and rock my world. Melodic punk with flawless guitar riffing layered over and over. DOSE are pretty catchy rock with nice YARDBIRDS-like vocals. Nice tune though it won't send you running out to the stores looking for previous material. WEEN... I mean, I know they're funny and all. But... MX-80 do a weird surf type tune that sounds like something SST would have put out a few years ago. Not a great comp (as usual). But worth getting if not simply for the TREEPEOPLE. (LH)
(C/Z, 1407 E. Madison #41, Seattle, WA 98122)

V/A - "Thick: A Detroit Compilation" 2xEP



8 bands hail from winter wonderland. Most of these bands live in Ferndale, that is outside of Detroits dark fear full streets! But that's ok, too! BRICKYARD is tops of this comp, SIX FEET DEEP have a HELMET feel to them. SMOKE blaze with gruff style, SCRUFFY TEARAWAYS reminiscent of CROMAGS/ROLLINS. BOG BLAST, FEISTY CADAVERS, YARDBOSS & RICOCHET round out the rest of this double 7"! Limited color vinyl thick neck music! (SM)
($4.00 ppd: Anti Music, PO Box 20178, Ferndale, MI 48220)

V/A - "This is my World" tape

17 band Seattle compilation of mostly long songs with either metal or emotional leanings. Definitely an emphasis on Seattle scene unity, so if you're into that, this might be for you. Best tracks are WHIPPED's "Retribution" (ugly), RED LETTER DAY's "Jello" (pretty), LYNC's "Pan" (poppy), and 10:07's "Melt with You" (cover). (KW)
($4 ppd: Dave Larson, PO Box 3103, Bellingham, WA 98227)

V/A - "Towncraft: Music And Words From Little Rock, Arkansas" LP

Hailing from the town and state that's been getting so much attention, comes the Little Rock punk scene. What's striking about this project it doesn't try and be everything to everyone. It's very representative of the variety of mindsets, from S.E. to radio, to grrrl zines, it's all there. i really want to see an issue of Hotskirt, sounds like it's on my wavelength. On to the 11 band LP, the stand outs are: CHINO HORDE, OUTLET, 5-0, and G. (SB)
(File Thirteen Records, PO Box 251304, Little Rock, AR 72225)

V/A - "Volume One" EP

TRIMMAD ELG mixes aggressive mid-tempo punk with multi-layered vocal choruses — quite arresting; WOUNDED KNEE is stop-on-a-dime stripped-down HC; O sounds rather like NO ALTERNATIVE; and TOM NOUGA sings catchy piano pop that's actually sorta interesting. (SS)
(Wonder Records, Box 193, 61224, Finspang, SWEDEN)

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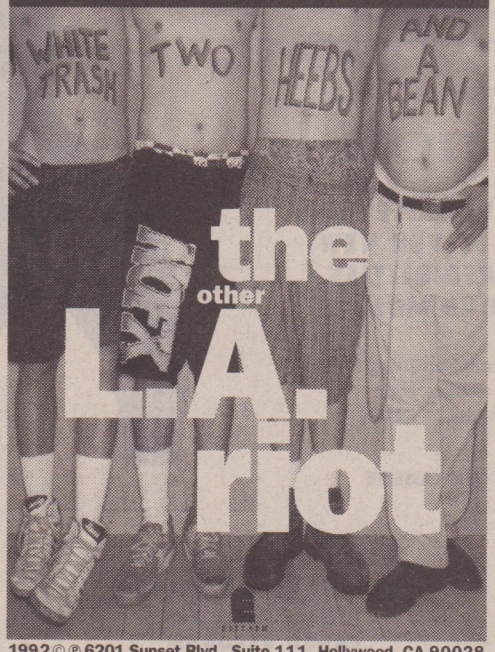

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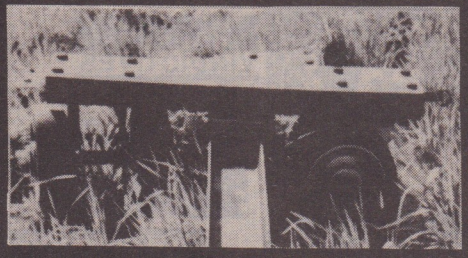

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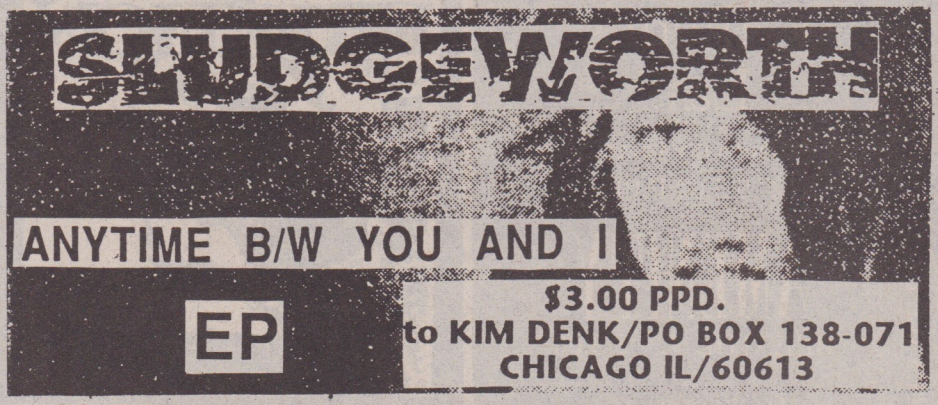

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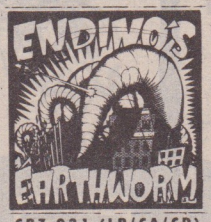

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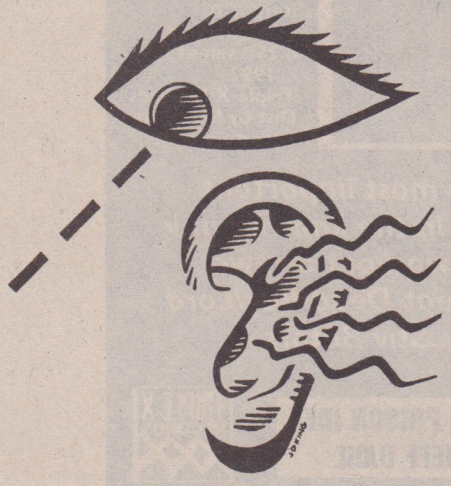

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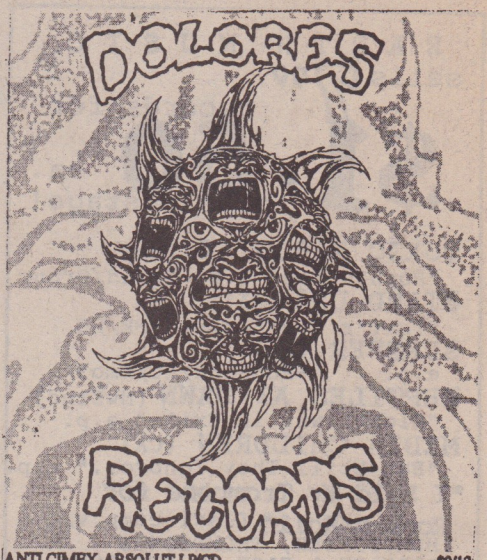

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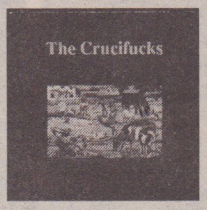

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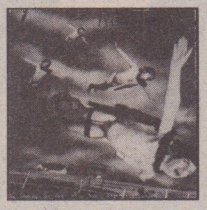

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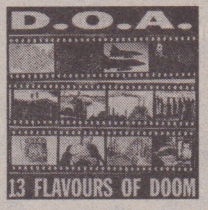

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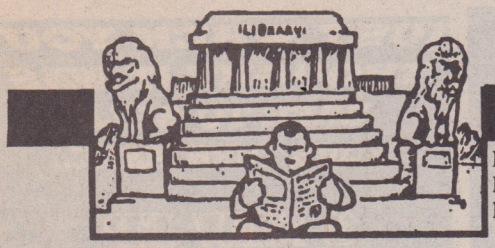


BETWEEN THE LIONS

Reviews by: (SB) Suzanne Bartchy, (PC) Paul Curran, (JD) Joe Donohoe, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (TM) Timojhen Mark, (KP) Kirsten Patches, (NR) Natasha Riggins, (LV) Louanne Voskans, (EW) Eric Wilson, (MW) Matt Wobensmith

ACIDIC ACNE #1 / trade, nice letter
6 x 81/2 - xerox - 20 pgs
Inside you'll find a few band interviews (Spiderbait, Guttersnipes, Screamfeeder), reviews and detritus. But wait, it's from Australia. Who would have guessed? It reads like a midwest US bored punk teen zine. (NR)
Tim / 19 Runnymede St. / East Doncaster 3109 / Victoria / Australia

ARNIE #3 / $2.00 ppd.
8 1/2 x 11 - offset - 24 pgs
Well done zine with lots of comic strips, a political piece on ethnic tensions in Germany, very descriptive record and book reviews, and a good interview with the Lunachicks. A good sense of humor prevails throughout. (LV)
16, Palairet Close / Bradford-On-Avon / Wiltshire / England / BA15 1US / England

AS LARGE AS LIFE #5 / $1 ppd.
8 x 5 3/4 - xerox - 26 pgs
Mostly a scrawled diary of the editor's adventures as roadie on Propagandhi's northwestern US tour, plus lots of record reviews (typed, thank G*d) and a basic "Why You Should Hate Columbus" primer. Possibly of interest to bands considering touring that area (assuming you've already bought *Snipehunt*, of course), or to those who enjoy reading self-righteous narrowminded straightedge whining. (EW)
#22-1680 St Marys Rd / Winnipeg, Manitoba / R2M 1C9 / Canada

ATTENTION SPAN #2 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs
Mohawk on the cover, for what that's worth. Pretty standard punk fare - live show reviews, an editorial on totalitarianism, interview with Mykel Board, and some reprints on Satanism and Rock. (TM)
111 Grand Street / Brooklyn, NY 11226

ATTITUDE PROBLEM # 1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs
Editor introduces it with a new age intro that's so insultingly apologetic it was an immediate turn off. The zine, fortunately, picked up right away with an excellent Rorschach interview. Another decent interview with Kent No Answers and Blaggers ITA. Anti-fishing articles, anti TV editorial and a pro biking piece. Off to a good start - I've just got something against people who apologize for expressing themselves. Like to see that shit left in the dust. (TM)
17 St. Pauls Rd / Colchester, Essex / C01 1SQ / England

bANAL PROBE (sic) # 5 / $ 1.00 ppd.
8 1/2 x 11 - copied - 10 pgs
Good personal edge to this that was missing from some of the other zines I've read lately. Personal experiences with things like sleep deprivation, paper supplies and job hunting. A poetry / chapbook angle I missed out on, but otherwise a good read. (TM)
1015 E. 49th / Austin TX 78751

BEYOND THE WALL OF INJUSTICE #3 / free
12 x 18 - newspaper - 23 pgs
Lots of interesting stuff! Interviews with Active Minds, Camille from Food Not Bombs, has some vegetarian recipes, Orange County scene report, article on Hip Hop, reports on animal human rights protests and a racial unity gig, a report on racial unity during the L.A. protests and riots, an article on women in the porn industry, and tons more! (KP)
PO Box 6188 / Fullerton, CA 92634

BOY, DOES HIGH SCHOOL EVER SUCK #12 / $1 ppd.
8 1/2 x 11 - newsprint - 32 pgs
The final "greatest hits" issue of what seems to have been a really great zine about secondary education. In some perverse way, it made me *miss* being in high school. Stories by Ian MacKaye and Larry Livermore remind one that it's never too late to bitch. (TJ)
540 Los Altos Ct / Santa Rosa, CA 95403

BULGING EAR #1 / $1.00ppd.
8 1/2 x 11 - copied - 28 pgs
Not really much in the way of punk content here, but more of a "college rock" focus. Short interviews with My Dad Is Dead, Bad Religion, Unsane, and The Melvins. Also a short piece on Mule and a lot of reviews. This is really first issue-y in both appearance and content, but the effort is there. (LV)
3706 Sullivan Ave. / Chattanooga, TN / 37412

CAN OF WORMS / $6 ppd.
8 1/2 x 11 - offset - 130 pgs
The cover says "for mature people". Probably should say "for mature people spun at 3:00 AM with not much better to do". Basically a bunch of people sitting around talking about Misfits lyrics deciding if they think it's sexist or not. I got to the 20th page before I was bored to tears. If that's not weird enough, it comes with a 7 Seconds single. (LH)
PO Box 1733 / Colma, CA 94014-0733

CHARRED REMAINS #3 / $1.00ppd.
6 x 8 1/2 - copied - 44 pgs
Good anarcho-punk zine jammed with text. Interviews with Born Against, Embittered, Political Asylum, Malediction and Burial plus reviews and a ton of editorials which I often didn't agree with. Anarchist punks will definitely dig this, even though the type size and xerox quality make it very difficult to read at times. (LV)
Russell / PO Box 43 / Hull / HU1 1AA / U.K.

CLOWNS KILLING PEOPLE #3 / $2.00ppd.
5 3/4 x 7 7/8 - offset (gloss cover) - 40pgs
Can't beat the name even if the clown thing is getting old. This Leeds, UK zine is a little bit more sociologically sophisticated than your average fair (they don't pretend to have all the answers and spare the preaching) with essays questioning the frequency of animal rights themes in present day rock&roll records to the exclusion of other causes (animal rights over human rights?). Also obscurely termed record reviews, pulp sci-fi reviews, vid reviews and a rundown on forgotten SF psych. bands from the 60's (Spirit anyone?). (JD)
PO Box 32 / Leeds LS1 6DT / England

COMETBUS #29 / $1.50ppd.
5 1/2 x 4 - printed - 120pgs
This is the first Cometbus I've looked through since the first issues. Aaron still has plenty of wit and intelligent insight, plus an entertaining prose stlye. This issue has no graphics whatsoever, but instead appears more as a small booklet. Inside the reader travels with Aaron and discovers America. Well I'm keeping this promo copy, and planning to read it from cover to cover. Totally great! (HH)
Available through Blacklist Mailorder, or Lookout Records

COOTER'S NECK #2 / 3 stamps or trade
8 1/2 x 11- copied - 24 pgs
Lots of different things jammed in this zine. First are some interviews with Headwound, Sheep Squeeze and Belinda Carlisle doing Andrew Jackson (yes, that Jackson) with humor and goofiness. A Reagan guide to wrestling, the human ear, bad rodeos and other tidbits of fun info. It's all handwriting and fun to read. (JX)
PO Box 234 / Little York, NJ 08834

CRUNCHFACE #12 / $2.00 ppd.
7 1/2 x 10 - offset - 36 pgs.
Fuckin' ay, check this out. Great layout and beautiful photos make up a great zine that I have obviously been missing out on. Aside from the reader-friendly format, there is obvoiusly a brain working here. Cool essays on Riot Grrrl, slamdancing, and pro-choice, as well as interviews with Mark Anderson, Wedge, and Nidge of Blitz. Extemely well-done and a must for you. (MW)
PO Box 482 / Akron, OH 44309-0482

DAMN NATION #2 / $1.00ppd.
5 1/2 x 8 1/2 - copied - 28pgs.
This looks at various issues, such as homophobia and the rising racist violence occuring in the unified Germany, through the lense of editor David Schultz's Randian objectivist beliefs. Randianism doesn't always hold water for me but it's worth a look. Music at the back.(JD)
POB 118 / Conway, S.C. 29526

DEAD END #2 / 2 stamps.
5 1/2 x 8 1/2 - copied - 20pgs
Great little zine to read while sitting on the throne and disposing of the metabolic unnecessaries. Information on the chemical applications of DMSO and LSD, stupid comic, G.G. Allin shit, violent story and funny letters and things to do when bored. (JD)
POB 591 / Palo Cedro, CA 96073

DINGO BABY #7 / $1 plus an IRC
4 1/2 x 8 1/2 - copied - 20 pgs
The final issue of this UK zine is a good one. Aside from the interviews with Satan on a Stick and Malediction, there's plenty of discussion on hardline, str8-edge, and pro-choice as well. Also, reviews and a cynical yet light-hearted sense of humor make this stand out. (MW)
Anthony / PO Box 23 / Middlesborough / Cleveland / TS1 4YZ / England

DUMPSTER DIVE #6 / S.A.S.E.
8 1/2 x 11 - copied - 26 pgs
Dedicated to the memory of co-editor Jack Etes, this issue features well-done lengthy interviews with Bad Religion, Johnny Ramone, Die Kreuzen, and Bugout Society, plus a ton of record reviews. Good. (LV)
74 Osbourne Ave. / Norwalk, CT 06855

EAST COAST EXCHANGE #4 / $1.54 ppd.
8 1/2 x 11 - offset - 28 pgs
Nicely typeset and very readable. Interviews: Chris Thompson, Helmet, Agnostic Front, Bosstones, Cows, Grey. Some cool graphics, a good 3 page comic, record reviews, odd letter from a skinhead complaining about Krishnas, but basically not much here unless you really like any of the interviewees. (EW)
184 Lexington Ave #7B / NYC, NY 10016-6841

ELFIN SCHMUCK #1 / 2 stamps.
5 1/2 x 8 1/2 - copied - 24 pgs
Not bad for the first issue. A couple of interviews, an editorial on raves and a really funny story about visiting Gilman. Well, funny in sort of a ridiculous sort of way. (LH)
John Y. / 3336 Bridlepath Rd. / Easton, PA 18042

ENGINE #2 / 52¢ ppd. or 2 stamps
5 1/2 x 8 1/2 - copied - 28 pgs
Great first issue (typos excused) consisting almost entirely of interviews and a few reviews. Conversations with Nation of Ulysses, Still Life, Struggle, Undertow, and Martin Sprouse of Pressure Drop Press concentrate more on political motivations and beliefs than the music and books themselves. Totally eye-catching layouts as well. (LV)
Matt Above-Average / 866 Post #7 / SF, CA 94109

THE EXISTENTIAL VEGAN FLYER FANZINE #3 / $.50
5 1/2 x 8 1/2 - copied - 20 pgs
Thoughts on philosophy, which don't make for the most exciting reading, an interview with Drive like Jehu, and NHL previews and predictions which I just couldn't get into at all. (KP)
7323 Bassano Dr. / Goleta, CA 93117

F.O.E. #18 / 60¢ or stamps
8 1/2 x 11 - newsprint - 16 pgs
Nope, just can't argue with free. Pretty straightforward stuff here with lots of reviews (nice mix in the music reviews of punk, alternative, hardcore and, dare I say, metal). Interesting Motorhead interview (if you're into them like I am) talking about opening for Ozzy and what they feel about the last (shitty) album. (LH)
145 S. Chestnut St. Apt. #5 / Bath, PA 18014

FILTH #5 / 29¢ stamp
11 1/2 x 17 1/2 - newsprint - 12 pgs
Not so much a music zine, but a sordid collection of comics, columns, concert listings, reviews, and other trashy stuff. Great slag piece on Courtney Love and cruel "Who Are These People?" quips on Jello Biafra, The Judge, and others. Good sense of humor throughout. Cool. (LV)
1357A South Van Ness / San Francisco, CA 94110

FLUKE #2 / $2.00ppd.
8 1/2 x 11 - copied - 28 pgs
Well done zine with a good range of musical and non-musical coverage alike. Good sized (albeit a little outdated) interviews with Phleg Camp, Monsula, Lungfish, Nuisance, and Econochrist plus lots of columns and opinions on both politics and personal matters. (LV)
PO Box 251304 / Little Rock, AR 72225

FLESHMAC #4 / 60¢ plus stamp
5 1/2 x 8 1/2 - copied - 16 pgs
Rather sparse content about nothing in particular. A pinch of politics, a dash of literature, and a scoop of punk. Could use some more spice and, well...more. Ya know? (PC)
Klint / Rt. 1 Box 10 / Strafford, MO 65757

FUEL KICKER #5 / $1
4 1/4 x 5 1/2 - copied - 18 pgs.
No interviews, No record or zine reviews, just filled with brilliant and thought provoking artwork! This issue is about Immunization and Fear. It's created by Cyrus of Fall Out Graphics who also does the art work for our band Naked Aggression. It really kicks ! And ya can't beat the price. As Cyrus says, " Punk Rock till ya Die!" (KP)
2155 W. Potomac / Chicago, IL 60622

FORKED TONGUES #1 / $4 ppd.
8 1/2 x 11 1/2 - copied - 34 pgs. - French
I almost feel bad for reviewing a zine that's done in a language I don't understand, but hey, they sent it in. What can I say? Samiam, Concrete Idea, zine reviews and a spoof of MRR's Antarctica scene report. Flimsy, ugly and punk. The next issue will be $2. (TJ)
Lionel / 101 bvd de Chateaudun / 45000 Orleans / France

FUNCTION #5 / $1 U.S., $2 OverSeas
5 1/2 x 8 1/2 - copied - 38 pgs
An uplifting zine focusing on different issues of sexism, suhordinatoin of wo~en, and womens rights. By promoting unity between both sexes and asking us all to question our beliefs and behavior, it's a very empowering zine! (KP)
Dawn Williams/ 20946 Bryant St. #31/ Canoga Park, CA 91304-2806

FLOTCH #1 / $1.00 ppd.
8 1/2 x 11 - copied - 16 pgs
Finally, a real zine for animal lovers. You've been waiting forever for the right one, and this is it. I'm just tickled pink by the short, yet elegant bits on bestiality, and I'm sure you will be too. Not to make a mockery of this, because I found it totally entertaining, with just the right amount of sex and blasphemy to make me proud. Hope to see more soon. (MW)
Killjoy Productions / Box 812 / Central, SC 29630

FAMOUS HARDCORE OF PUNKLAND #? / $1.25
8 1/2 x 11 - offset - 32 pgs
Claims to be the fourth anniversary issue, but I seem to remember getting an early copy of this in 1985 when I was still in Hawaii. Love it or leave it, it sure is an original zine. Who else would love bands like Psycho and Impulse Manslaughter enough to put them in every other issue? Who else would have the mental capacity to do a "Punkette of the Month" centerfold? Not me. (LH)
Craig Hill / 220 Standish #1 / Redwood City, CA 94063

HANDOUT #4 / no price listed
51/2 x 81/2 - xerox- 28 pgs
From the depths of Arkansas comes this punk-style rag. Jim writes about things he's interested in, which in this issue covers friends, music and the demise of the local punk rock house. Send two 29 cent stamps or some money if you'd like. (NR)
Handout Inc / 2517 Grove Circle #9 / Little Rock, AR 72205

HELL BOUND #4 / $1.00 ppd
7 x 8 1/2 - copied - 34 pgs
Stark layout and large type means this isn't as much reading as it may seem from the size. I liked the editorial on the "Take Back the Night" efforts, as well as the 7 reviews of 7 medias. Also contains interviews with GGAllin, the Rickets, comics, and various poetry snippets. (TM)
TESC Student Housing U-208 / Olympia, WA 98505

HEMOFILIA #5 / 5 new pesos ($1.50ppd.(?))
6 1/2 x 8 1/2 - comic - 56pgs. - Spanish
Horror zine put out by punk Chucky P. with essays on H.P. Lovecraft and others. Also some very violent and offensive comics, one of which involves a woman who goes around meeting people at punk shows or wherever, inviting them home and then murdering them and turning them into meat lasagne. Some people will have problems with the nudity (I didn't but some might.) and the gore is purdy brutal.(JD)
Presa #49 / San Jerónimo Lídice / 10200 Mex. D.F.

HIGHTECH BURRITO #2 / $.50 + 1 stamp
5 1/2 x 8 1/2 - copied - 16 pgs
It's hard to describe or label this zine, which is good I reckon. Mostly editorials, with an interesting piece on virtual reality and a review on Sabotage in the American Workplace. This, along with show and zine reviews make it pretty good reading.Could've had more to it though. (JX)
PO Box 1536 / Mountain View, CA 94042

HOODWINK #5 , IV LEAGUE #2, GRUMBLEFROST #00010 / free?? (well, stamps or trade requested — I estimate it costs $1.33 to mail)
8 x 5 3/4 - xerox - 136 fuckin pgs!
Three completely independent zines share this huge slab of dead tree, hence this non-traditional review format: **HOODWINK:** Interesting zine focused largely on Christian/Catholic graphic imagery and why punks seem so fascinated by it. Interviews with Born Against, Biafra, Paul Weinman. Collages, graphics, short stories, news clippings, essays, etc. Good read. **GRUMBLEFROST:** Mostly free-form fiction/rants. Recurring themes include murder, gore, sex, death, general antiauthoritarian attitudes. Collage graphics. "This whole superimposed illegitimacy of murder needs to be dismantled." Uh, yeah. **IV LEAGUE:** Now this is cool! Mostly a compilation of various anti-war graphics and informative pieces dating from the Gulf War era, plus some of the editor's thoughts on other topics. Dated? No, I think it's as timely as the next war! Overall mega-review: Pretty uneven but with a lot of interesting shit. (EW)
Love Bunni Press / 2622 Princeton Rd / Cleveland Hts, OH 44118

FANZINE REVIEWS

HOPSCOTCH #2 / $1.50 ppd.
8 1/2 x 11 - copied - 26 pgs
Your basic zine fair here with interviews and articles and even a word find. It's not groundbreaking, but this is pretty fun to read. There's an interview with Monsula that's kind of ridiculous to read since it was done on the first half of their last US tour. Also features Voodoo Glow Skulls, Mister Bill's Temper and others. (LH)
1420 Riverdale Dr. / Appleton, WI 54914

HUNGRY GIRL # negative 1 / $1.75 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs
God, I hate when this happens. I would probably cream my jeans for this if I hadn't seen its type so many times before. 33 percent Bikini Kill, 20 percent collage. Seriously, if this would be your first "girl" zine—or you're a real buff—you'll love it. I would have. (TJ)
Zannah Marsh / 1426 Grand Ave. / St. Paul, MN 55105

HYACINTH #9 / $5.00ppd.
8 1/2 x 11 - typeset - 100pgs. - French
Glossy covered zine of the sort some of our reviewers complain about but no problems here. L7, Fugazi, the Hard-Ons, Ripe and Sister Iodine are all featured among others. There are also reviews of what look like some very awesome comics. 100 pgs of punk music & underground comix, what more could you want? (JD)
11 rue Dupont de l'Eure / 75020 Paris / France

THE IDEA #11 / $2 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs
Another really great UK fanzine. There are so many of them, it's almost hard to keep track. Decent enough layouts (although the type is a little hard on the eyes) and interesting interviews with cool bands like Crane, Leatherface, Wat Tyler (would you believe totally hilarious) and Sofahead. Recomended. (LH)
8 St. Paul's Road / Thornaby Cleveland TS17 6LH / UK

INTERNAL CONFLICT #4 / $5 airmail
6 x 8 1/4 - copied - 48 pgs
Ah, an AnarchoPoliticoVeganZine™! There's a lot of these about. Intriguing that it comes from South Africa. Should not be boycotted. (TJ)
PO Box 51465 / Raedene, 2124 / Johannesburg / South Africa

JIMSON WEED #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 64 pgs
Personal. Journal. Top 40 list. Essays. Haiku. Clippings. A pin-up. Ways to combat boredom. And a highly informative list of possible methods you can use to kill yourself. Swell. (MW)
CS Box 1321 / The College of W&M / Williamsburg, VA 23186-1321

LASTWORD FANZINE #5 / $1
8 1/2 x 11 - copied - 26 pgs
Interviews well worth reading with Shawn Stern of Youth Brigade, Face to Face, Kiss the Clown, and poet Drew Blood. Plus music reviews, show reviews, writing, classifieds, and I even liked the poetry! Molly intelligently goes off on Axl Rose and Spark plug renders grunge meaningless. Next issue will be on punx in prisons. (KP)
Molly / 8 S. 051 Creek Dr. / Naperville, IL 60540

M4 #9 / $2.00ppd.
8 1/2 x 11 - copied - 20 pgs
A series of reviews and interviews with the Hard-Ons and Precursor make up the bulk of this issue. Also included is a good-sized opinion piece on genetic engineering. The layout is really raw-looking. (LV)
Clinton Green / P.O. Box 263 / Melton 3337 / Australia

NO LONGER A FANzine / $2.00 ppd
8 1/2 x 11 - copied - 68 pgs
Holy shit. Load of great stuff here - in depth interviews with two sex workers, lengthy interviews with some (of course) crazy Born Again christians, editorial rants, comics, travel tips, confessions of a heterosexual, everything you need. Great stuff here - a zine with enough intelligence to avoid the 'punk' zine cliches. Great job. (TM)
142 Frankford Avenue / Blackwood, NJ 08012

NOISY CONCEPT #18 / $1.00ppd
8 x 5 1/2 - xerox - 16pgs
This small zine does not have much to do with music, mostly punk politics and punk humor. Not Bad! (HH)
Mike Thain / 960 Morris Rd. #3 / Kent, OH 44240

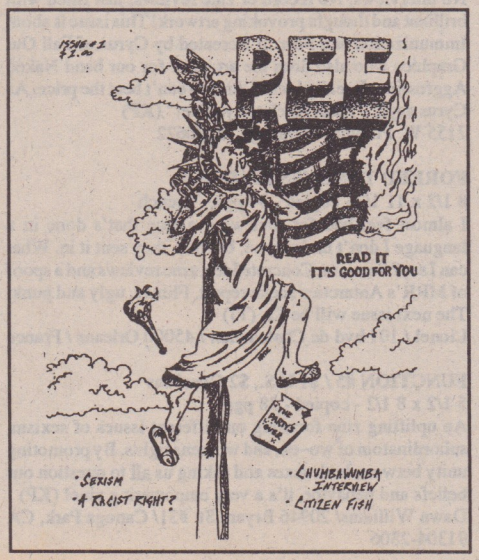
NOTHING SACRED / Cotton Mouth Theory / $3.00 ppd
5 1/2 x 8 1/2 -xerox- 52 pgs
This is a chapbook of better than average poetry that doesn't wimp out, even at the end. The poems are angry and alienating, about people who can't (or won't) connect, and about surviving those missed relations. Also, observations of fakeness in the people around her, keeping people at a distance to get by, losing mental grip on life. Although this book doesn't cover new ground, it offers honesty. Straightforward words here, no images or illusions. Just upfront words that give you a glimpse into a life. (AI)
Robyn Chelsea / PO Box 693232 / Miami, FL 33269

OI BOY! #4 / 50¢ ppd.
8 1/2 x 11 - copied - 16 pgs
This zine focuses on "Boy" issues. There's articles on masturbation, renouncing machoism, confessions of a porn junkie, violence, and a neat story by Lou Reed. I kinda like it. (KP)
The Judge / 315 San Leandro Way / SF, CA 94127

OPEN UP #4 / $2.00 ppd.
8 1/2 x 11 - copied - 20 pgs
Lots of stuff here. The editor expains his swing towards communism, huge interviews with Blaggers ITA, Think Twice, (best quote - "Straightedge has represented a new revolutionary method of rebellion". Duh.) - so weird to see SE people still searching for leaders - first religion (krshna), now communism. Guess some people need that, huh? (TM)
Brauenkamper Str. 14 / W-2870 Delmenhorst / Germany

PROFANE EXISTENCE #17 / $2 ppd:
11 x 17 - newsprint - 24 pgs
Interviews with Los Crudos and Demise and lots and lots of articles on political issues from this well established anarchist punk rag. These cats seem to really know their shit, so if yer into punk politics then this is the tits. (PC)
PO Box 8722 / Minneapolis, MN 55408

PEE #1 / $1.00
8 1/2 x 11 - copied - 26 pgs
The flavor of this zine is good, I can relate to the pro-girl, pro-choice opinion. Articles on the meaness of human nature, an argument for the abolishment of the age of consent laws, anti-Ben Weasel raving, a stint on being male in a sexist world, anti-dieting article, a fucking great Chumbawamba interview with Alice (highlight of this issue!), a Citizen Fish interview, and record reviews with a fetish for Crass related stuff throughout. Leaves on the note of questioning whether or not Nazis have a right to their opinion. Good job. (SB)
Molly / 8 S. 051 Creek Dr. / Naperville, IL 60540



PLUNGER ZINE / $1 or trade
5 1/2 x 8 1/2 - copied - 28 pgs
Has a Tips on Bowling pamphlet, advice on air guitar, local scene news, and two short comics. It also has some anti-slam dancing stuff. (KP)
Davey/ 67 Leominster Rd / Bristol, CT 06010

THE PROBE #2 / $4 ppd.
8 x 11 1/2 - offset - 40 pgs
Topless woman holding bong on cover sets tone for zine. Nicely produced and readable, even though they proudly claim to be constantly drunk. Interesting interviews with men discussing their sex lives (warning: may cause feminists to foam at mouth). Interviews [Lisa Suckdog, Liquid Courage, Tyrannicide, more.. includes hot LC/T-cide split flexi (see record reviews)]. Great zine review section including the best MRR review ever. Enough sex, beer, and rocknroll here to be worth the price. (EW)
PO Box 5068 / Pleasanton, CA 94566

PATCH #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
It's handwritten, and I don't mean that in the 'cool, personal' sense - a lot of this is really difficult to read, as the handwriting is terrible.. no spaces between words and so forth. Lots of travel logs, coffee reviews, basement reviews and so forth. Would have enjoyed it a lot more if it wasn't so hard to read. (TM)
788 Lockhart Rd / Dadelity, FL 33525

REAL LIFE #1 / 2 29¢ stamps
5 1/2 x 8 1/2 - copied - 24 pgs
Another in the genre of the journal-type zine, this comes right out of depths of Boredom, USA. Features involve local happenings, stories, opinions, and a healthy dose of sincerity. While this may not interest most people due its local nature, I'm always fascinated by anybody who has something to say that they feel is important enough to publish. That reason alone makes this cool. However, a stupid sexist comment in the review section really ruined it for me. Wise up and try again, dudes. (MW)
PO Box 30582 / Tucson, AZ 85751

REALITY CONTROL?
4 1/4 x 5 1/2 - copied - 72 pgs
Copied quite nicely, this is a sometimes confused and mumbly little zine styled after *Cometbus*. Stuff on life in San Francisco (where editor John Lyons lived briefly while he did zine reviews for us), contributions concerning small town blues and what Catholic youth conventions are really like ad to the soup. (JD)
5970 Birch / Carpinteria, CA 93013

REBIRTH #1 / $2.00ppd.
8 1/2 x 11 - copied - 20 pgs
A straightedge fanzine that has record and film reviews, opinion pieces, and that uncritically interviews a band (Bloodthirst) who makes homophobic and anti-foreign statements. The editor also shares his views on the Los Angeles riots, reducing the rioters' actions to being senseless violence on the part of "hoodlums". Of course the editor prefaces these comments by claiming to "understand how blacks feel". I doubt that one, dude. (LV)
1202 N 75th St. #111 / Downers Grove, IL 60516

SIMPLE MINDED LOVE STORIES FOR THE INSANE #1 - $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs
Lots of artwork here and some record reviews and a column about the police and an interview with NoFX. So if you buy this zine you can learn about Mike of NoFX's favorite pasta, learn that the editor likes Charles Bukowski, and see a photograph of a piece of poo. (LV)
Chronic Joe / 4583 Pearl Ave #4 / San Jose, CA 95136

SLAM #2 / $2.00ppd.
8 1/2 x 11 - mac'd & copied - 36pgs
Big interview with D.C.'s Party Akimbo. Anarchist views on voting (yawn), a statement from Sister Souljah borrowed from *The Roc*, reviews and yet another damn Rollins show review. I don't know about you but I'm sick of Rollins. Fair fanzine. (JD)
PO Box 22861 / Alexandria, VA 22304

SNIPEHUNT #13 / free copies strewn all over the Pacific Northwest, $10 for 4 issue sub elsewhere
16 x 22 - offset - 48 pgs
Gee, I remember when this was a tiny little xerox zine. Now it's a monster tabloid! Oh, I'm so very proud for them!! Scene reports from Eugene to Boise to Bellingham. Loads of interviews, cool comics & graphics, info on getting shows in the NW, reviews of everything. Absolute necessity for those contemplating northwest travel, worthwhile for everyone else. Snipehunt rules!! NW scene rules!! ("So why did you leave, Eric?" "Uhhh...") (EW)
PO Box 3975 / Portland, OR 97208

SILVER FROG #1 / $2.00 ppd
8 1/2 x 11 - copied - 30 pgs
First issue of this new East Bay zine. This contains interviews with Youth Brigade, Lung Butter and Mike Econochrist, and Les QQQ. Interviews are well done - flowing along pretty well. Also a great article on the now defunct Rap' Thou squat in France. The chaos / clipped layout makes for a tough read, but otherwise a solid first issue. Did Guillaume get deported? (TM)
660 45th Street / Oakland, CA 94609

SPAWN OF SATAN #1 / $2.00 ppd.
8 1/2 x 11 - copied - 20 pgs
Made up of entirely appropriated material, this focuses on past articles relevant to sexual and/or queer oppression. If the piece on shock treatment as a cure for homosexuality doesn't make your blood boil, then the stereotyping and bigoted bullshit will. Anybody who is at all interested in a (very) brief history lesson on the witch hunt that goes on today should check it out. (MW)
Joshua c/o F. Alavi / 925 Jones St. #401 / SF, CA 94109

10 THINGS JESUS YOU TO KNOW #2 / $1.52ppd.
8 1/2 x 11 - offset - 20pgs.
Quality yet down-to-earth Seattle zine. SF's Gargoyles, Haggis, Steve Turner and the D.C. Beggers are all interviewed; the Pain Teens, Sick and Wrong and others' shows are all reviewed. Best thing about this zine was the lack of anarchist belly aching or lectures on why I should be a vegetarian. Yaaay. (JD)
1407 NE 45th St. / #17 / Seattle, WA 98105

THE TEETOTALER'S MONTHLY #3 / $??
7 x 8 1/2 - copied - 12pgs
An interesting interview with All, the Str8-edge band 4 Walls Falling, some columns, an informative pamphlet on the egg industry, and some poetry. (KP)
395 Wymore Rd. / Box 207 / Altamonte Springs, CA 32714

TIC TAC TOE #2 / 6 DM, maybe $2?
8 1/4 x 11 3/4 - offset - 52 pgs. - German
Well, here we go again. *Fachidiot* that I am, I have agreed to Judge this glossy-covered, highish-budget German fanzine. Lots of U.S. ads and a bajillion reviews in tiny type, not unlike what you're reading now. *I see nossing, und I know nossing. Ist güt?* (TJ).
Wittekamp 24A / 3000 Hannover 1 / Germany

TALES OF BLARG #5 / $1 or something worthwhile
5 1/2 x 8 1/2 - copied - lotsa pages
A truly cool East Bay zine which has improved drastically with this issue. Great travel stories, comix, an interview with some dude named Jon Rude which is funny funny and odds-n-bits from the boss editor Olga and pals. One of the best E.B. zines. I swear.(PC)
PO Box 4047 / Berkeley, CA 94704

TIDBIT #3 / $2.00 ppd.
8 1/2 x 11 - copied - 52pgs
Fairly standard yet lengthy interviews with bands Outspoken, Ice, and Iceburn, and another with the editor of Indecision fanzine. Also, there are five reviews, a brief scene report, and Farside's tour diary. Good effort on the layout, with a lot of large band photos throughout the zine. (LV)
PO Box 5846 / Huntington Beach, CA 92615-5846

TRAUMA #3 / $3.00ppd.
8 1/2 x 12 - copied - 28 pgs - Dutch
Dutch zine with an Op Papier Kan Alles interview, tons of lengthy record and zine reviews, an editorial, and an extensive mail-order directory. Looks good. (LV)
Amethistdijk 82 / 4706 BC Roosendaal / Holland

UMLAUT #6 / $1.60 ppd.
8 1/2 x 11 - offset - 16 pgs
These guys are obviously really into themselves. If you like Megadeth, Sonic Youth and Neurosis, you'll probably get into them too. Gossip, show reviews and rants prevail. (TJ)
3084 22nd Street / San Francisco, CA 94110

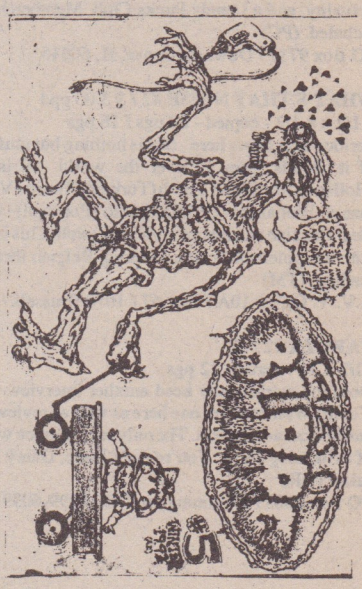
UNCLEAN #5 / 3 stamps or trade
8 1/2 x 11 - copied - 28 pgs
Hey, this zine looks really good. Excellent graphics and photos. Good printing. Nice handwriting. The problem is (watch Paul make more enemies in the East Bay) the writing is just kinda, erm, uh...it's not... oh, I mean it doesn't really suck, but it just doesn't live up to the look. Lotsa shit about the East Bay punk scene from one guys perspective so I guess I should give him a break , huh? OK, read it for yourself. It really does look good. (PC)
3414 18th St. / San Francisco, CA 94110

UNDERDOG #3 / $1.00
5 1/2 x 8 1/2 - offset - 68 pgs
This one threw me for a loop. Great fuckin zine with the overall feel one of "be an individual!!!" Whoa, there is one hot sex story in here that's gonna knock you on your ass. Such diversity, it reminds me a lot of Cometbus. Believe it or not, one of my favorite sections was the great mall tour diary, creative. You must get this, how's that for a subliminal? (SB)
PO Box 14182 / Chicago, IL 60614

UPSTATE ZINE #4 / 2 stamps
8 1/2 x 11 - copied - 30 pgs
Academic? Well, no. Not at all. But the cover is Thoreau and you wouldn't guess that to be your basic punk rock reading. Pretty fun read and nice looking layouts even for xerox. Lots of Upstate news and even an old interview with Jawbreaker which is pretty fun to read. Cool. (LH)
283 Betsinger Rd. / Sherrill, NY 13461
reviews are in English. Contains info on how to support the anti-war effort in Yugoslavia. (KP)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VOX CANIS #5 / 2.50ppd.
8 1/2 x 11 - offset - 24pgs.
Ah, another one of those publications with no counterpart in the mainstream - a comic/fiction/humor zine that's only 4% ads. Computers make it neat if slightly sterile. I wonder if these folks are in college. (TJ)
Dan Kelly / POB 476641 / Chicago, IL 60647

VERA KRANT #21 /
5 1/2 x 8 1/2 - offset - eek! 32 pgs - Dutch
Awesome color graphics and (amongst other stuff) articles on The Nomads, Raunch Hands, and Kleg. I can't read Dutch but it looks really neat and I reckon it's a good read. Dutch is a funny language just to look at anyway if you get off on that sort of thing. You could have loads of fun just tryin' to pronounce that shit. (PC)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland



VERA KRANT #22 / $2.00
5 1/2 x 8 - color offset - 32 pgs
Geez, do they put these out twice a week? Wish I could read Dutch, it looks like a cool language, with interviews from Gibbey's (appearantly a club), Bailter Space, Ijahman Levi, A-Bones, Cell, Karen Black, and a variety of gossip and articles that I am unable to determine the meaning of. It's a really nice looking zine with beautiful high tech color interspersed throughout in random spots. (SB)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VOICE BOX / $2
8 1/2 x 11 - copied - 28 pgs
This is a very judgemental and intolerant Straight Edge zine. On the first page he gives "No thanks to Germans for inventing beer and Nazi's", and then there's an essay on why ALL Punks and Hippies SUCK, and then on the next page he has the nerve to talk about having respect for others! What a joke! (KP)
VoiceBox / PO Box 1604 / Bloomington, IN 47402

VOICES FROM THE EDGE #10 / $2.50 ppd.
7 x 81/2 - offset - 44 pgs
A slick blend of poetry, interviews and art, this zine might benefit if at least the poetry and some of the art were separated into one zine with comix and interviews in a second. The blend, while entertaining in parts, falls short in others. (NR)
deMedici Press / PO Box 492 / Burlington, NC 27216-0492

VERA KRANT #18 / £30
5 3/4 x 8 1/4 - printed - 27 pgs
A Dutch zine with lots of bright colors and high quality lay out. Has video reviews and interviews with Afghan Whigs, The Lemonheads and the Alabama Kids, but I couldn't read - because I don't know Dutch. Some of the record reviews are in English. Contains some info. on how to support the anti-war movement in Yugoslavia. (PC)
See above addresses

FANZINE REVIEWS

WEIRD FLOWER #5 / $3
81/2 x 11 - xerox - 32 pgs
Innovation. How else can you describe interviews through the mail using standard questions whether to rock stars or magicians? How about a treatise on the history of black...the color! This issue comes with a keen silver and gold mylar cover. (NR)
Jim / 10 Gore Street / Toronto, Ont. / M6J 2C6 / Canada

WHAT'S BETTER THAN SPEED #1 / 50¢ plus stamp
4 1/4 X 5 1/4 - copied - 24 pgs
A pocket-sized potpourri of thoughts and things. Actual letters and adventures at the Ovaltine factory. Stuff 'bout sexuality, and a Lonely Punks Club. Membership card all included. (PC)
PO Box 9711 / Downers Grove, IL 60515

WHAT'S THAT NOISE #2 / $ 3.00 ppd
5 1/2 x 8 1/2 - copied - 80 pgs / 16 pgs
Serious interviews here - this is nothing but music, but lots of it. Bands from all over the world - Crisis Society (Holland), Moribund Youth (Turkey), Blurred Vision (Germany), Biohazard (US), Inkisicao (Portugal)- you get the idea. Has zine and record reviews as well. This issue comes with a supplemental zine covering Belgian thrash. Heavy reading. (TM)
A.V. V. Oliver 10A / Box 67 / 1070 Brussels / Belgium

YAKUZA #2 / $2
81/2 x 11 - xerox - 22 pgs
Does the world really need another interview with Sonic Youth? Well, you get one here as well as reviews of music and books and whatnot. The only saving grace was a review of a Suckdog show. You're right Dave, Darcy M. Stanger rules! (NR)
PO Box 26039 / Wilmington, DE 19899-6039

MORE FUN STUFF ✈✈✈

AMERICA? #1 / free with postage.
Newspaper collages underlying the usual revolutionary criticisms of American society.
Travis Fristoe / 421 NW 15th St. / #84 / Gainesville, FL 32603

BLUE RYDER #27 / free with postage.
A newspaper now instead of zine the Blue features more on punk than usual. Naked Aggression, Manic Street Preachers and others.
POB 587 / Olean, NY 14760

CEASE FIRE #29 / .29ppd.
Reviews of Rhythm Collision 7"s. Find Wattie in the punk pit (instead of Waldo). Megalo tour diary.
POB 51 / 1405 17 Ave. SW / Calgary, AB T20C6 / Canada

CHEESE SHOP NEWS #6 / $.75ppd.(?)
Christian, yup Christian, punk zine with some non-Bible thumping content as well.
Pat Blyeth / RR #13 / POB 846 / Bedford, IN 47421

CHUMPIRE #12 / one stamp.
Consistent Chumpire fair. Confessional thoughts, record/CD reviews. (JD)
Greg K. / 36 E 4th St. / Emporium, PA 15834

CREATIVE INSANITY #2 / $3.00ppd.
Zine focusing on industrial and grind metal. Some inspired if confused artwork.
POB 1341 / Denver, CO 80201-1341

DISCORDER #118 / free with postage
Long standing music newspaper with punk friendly attitude but many mainstream features. Urge Overkill featured.
Discorder / #233-6138 / Sub Blvd. / Vancouver, B.C. Canada V6T 1Z1

EARQUAKE #25 / $1.58ppd.
Smart looking French zine with Nationa of Ulysses on the cover. Featured within are ENT, Gang Bang, ect.
Le Menil / 88160 Le Thillot / France

ERIVAPAUS #5 / $3.00ppd. (or compatible trade).
Say it five times fast. Glossy Finnish punk zine with Victims Family, Hybrid Children and *Dallas*, the TV show.
Laueasuontie / SF - 18300 / Heindla UU / Finland

EYE OF THE KUDZU #2 / .52ppd.
College punk output. Pro bike riding stuff, OP IV review, existential short fiction.
POB 2168 / Emory Univ. / Atlanta, GA 30322

EYEPOKE #4 / $.50ppd.
Still low-budget, still *Eyepoke*. The "purgatory" that is high school is explored as are N.O.U., rock and baseball.
File 13 / POB 251304 / Little Rock, AR, 72225

GLOBAL ABUSE #2 / $2.00ppd.
Metal and punk zine which seems to lean toward metal. Horror movie section a plus.
Jason Combes / 262 Holabird Ave. / Winsted, CT 06098

GRIM EXISTENCE #2 / .29ppd.
Complaints about work. Rundown of cool underground zines. Punk perspectives in general.
25350 / US 19 N. / #11 / Clearwater, FL 34623

HARD COPY #6 / .58ppd.
Article on Hugh Selby Jr., *Psycho Killer* Comics and band reviews among others.
Trent Reinsmith / 129 W 4th St. / Apt. 2 / Bethlehem, PA 18015

HUMANITY HAS BECOME A BAD JOKE #1 / 2 stamps.
Bad joke even by moralistic PC standards. Avoid.
5366 Riverside Rd. / Fredonia, WI 53021

HYPE #17 / $1.00 (?) ppd.
Newspaper covering the punk zine from Seattle. Interviews with Tom Hazelmyer and Wool plus more.
305 E. Pine St. / Seattle, WA 98122

J. CRUELTY CATALOG #4 / $1.00ppd.
They sent this to us after ish. 5. Silly N.O.U. interview, terrible comics and various other matter.
Jen Martin / St. Olaf College / Northfield, MN 55057

LIGHTS OUT no # / .29ppd.
Some commentary and interviews with The Fumes and Burrito Records.
Chris / 1323 Hillspring / Las Vegas, NV 89031

HARD MUSICAL BITE #7 / $1.75ppd.
Violent skinhead comic. Interviews with Out of Spite, rant against McDonalds and more.
POB 23 / Whitmore Rd. / Millville, CA 96062

MYSHA #2 / $2.00ppd.
Polish straight edge zine with scene reports from Poland (in Polish) and various other countries.
Andy Preger / 5156 W. Newport / Chicago, IL 60641

NOAH VAIL'S LITTLE BOOK O' NON-SEQUITURS #1 / $1.00ppd.
Don Novello type scams on writing big corporations and getting free shit back. Calls Charles Bukowski an over-rated writer.
Ste. 223 / 6800 SW 40 St. / Miami, FL. 33155

PAPERBACK JUKEBOX #15 / free with postage.
Portland scene coverage. Interview with the Hernandez Brothers.
1914 NW 24th Place / Portland, OR 97210

PASSIVITY = COMPLIANCE #2 / $1.00ppd.
Lot of ranting columns. Some actually have something to say.
POB 24035 / 1835 Grant Ave / Winnepeg, Manitoba, R3N 2B1 / Canada

POOL DUST #16 / $1.25ppd.
Seattle skate & travel zine.
5035 11th Ave NE / Seattle, WA 98105

RADIO RIOT #17 / .2ppd.
Public bulletin board sheet for people in the scene with some editorial content from WRSU radio.
Radio Riot / WRSU / 126 College Ave. / New Brunswick, NJ 08903

RAMONA QUIMBY AGE 8 #2 / 2 stamps.
A rambley and unfocused zine full of various mumblings about life and it's ingredients.
File 13 Records / POB 251304 / Little Rock, AR 72205

REEL #1 / 2 stamps ?
Honest zine dedicated to reviewing tape only releases.
Lee Diamond / 48 Madison Ave / Athens, OH 45701

RUNT #12 / 2 stamps.
Homegrown looking zine with interviews of Superchunk, Velocity Girl and Sonic Youth.
Lara Cohen / POB 261 / Merion, PA 19066

SHIT, FUCK, HATE, KILL ? / $3.00ppd.
God these titles get increasingly creative. Angry Swiss zine with beautiful graphics.
Peter Schatzmann / Engelstr. 60 / CH 8004 Zurich / Switzerland

SKULL SESSION #24 / $1.00ppd.
Zine with strong metal emphasis though some punk is covered. Pretty cover. Featured Ramones, Dead Horse, C.O.C., Lollapalooza.
3280 Bobwhite Mews / Mississauga, Ont L5N 6G1 / Canada

SLUR #3 / free with postage.
Newspaper musical supplement type publication with a focus on anarchist principles and punk/"alternative" music.
10405 Jasper Ave. / Edmonton, Alta. T5J 3S2, Canada

SPUNK #2 / free (with postage probably)
Goofball Macintoshed fanzine. Quick little read's worth a look.
POB 1641 / Tucson, AZ 85702

UNO MAS #4 / $2.00ppd.
Polished zine on the college/alternative side of things. Some good art and interesting things.
POB 1832 / Silver Spring, MD 20915

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*BAILTER SPACE The Aim CD5 (Matador)...6.00 NZ trio's latest, lethargic and sweeping rock. 4 songs.
*BIKINI KILL s/t 12" (Kill Rock Stars)...6.00 Angry grrrls kick and scream.
*BRICKS A Microphone and a Box of Dirt CD (Merge)... Old project including Mac of Superchunk. Drumless 4 track stuff, includes their singles and compilation tracks along with lots of unreleased stuff, 18 songs in all.
*COSMIC PSYCHOS Down on the Farm/Cosmic Psychos CD (Amphetamine Reptile)... First 2 LP's on one domestic CD.
*COUNTRY ROCKERS Free Range Chicken LP/CD (Telstar)...Wacked devil-may-care blend of rockabilly, c & w, and basic fucking around by guys old enough to be my Dad. Hot.
*HELIOS CREED Kiss the Brain CD (Amphetamine Reptile)...More spaced freakouts, crisp production.
*DAMON AND NAOMI More Sad Hits LP/CD (Shimmy Disc)...Two thirds of Galaxie 500 do material similar to same.
*GRENADINE Goya LP/CD (Shimmy Disc)... Mark Robinson (Unrest) and Jenny Toomey (Tsunami) return for a full LP's worth of their distinctive languid pop.
*MELVINS LP/CD (Boner)... Also known as "Lysol" (presumably this was verboten, cause there's bits of black tape on the LP covers). One side-long original (how much more esoteric can these guys get?) and a medley of covers including "Sacrafice" (sic) and "Ballad of Dwight Fry". Intense and fucked.
*STRAWMAN s/t CD (Allied)...Way political midtempo p-rock with Tom Strange's trademark bleeding throat vocals.
*ST37 The Invisible College CD (Over and Out)...Freaked Texans do hypnotic space-age psych/noise.
*THINKING FELLERS UNION LOCAL 282 Mother of All Saints 2LP/CD (Matador)...10.00/10.00 23 spastic bits of Feller-ism. Eclectic, schizophrenic, and even hummable once in a while.

SINGLES ($3.25 unless noted)

*BLOWGUN "454" +1 7" (Noiseville)...4.00 Another Noiseville UK singles club release. Cyber noise stuff from Bob Bannister (Fire in the Kitchen) and 2 pals, clear white vinyl.
*BUTTERGLORY "Alexander Bends" +4 7" (Merge)...4track stuff by Kansas duo with good sense of hooks and texture. C-o-o-l.
*CALAMITY JANE/ROCKIN' ROD AND THE STRYCHNINES split 7" (RRS)...Covers of "Strychnine" and "Lady Jane."
*COME "Fast Piss Blues" +1 7" (Matador)... Disjointed scalpel rock.
*CRACKHOUSE "Crack Baby" +1 7" (Noiseville)...4.00Possibly the most retarded record ever made is back again. Different cover and this time it's part of Noiseville's UK singles club. Purple vinyl, a hilariously "good" record. A total mess.
*DAMBUILDERS "Smell" +1 7" (Pop Narcotic)...Straightforward rocking pop with plenty of raw edges, not to mention the very odd violin bits. Orange vinyl.
*ALF DANIELSON "Mary Had a Steamboat" +1 7" (Merge)... Fuzzy New Zealand pop stuff.
*ERECTUS MONOTONE "Soul Taker" +1 7" (Merge)... Third 7" and first with new drummer Brian. Plucky, aggravated pop oddness.
*GRIFTERS "Corolla Hoist" +1 7" (Shangri La)...Brand new 7" contains more of these guys' distinctive catchy deconstructed rock. Their best yet, if you ask me.
*MELVINS Flipper 5" vinyl single (Slap a Ham)...4.00 It took us a while, but we finally managed to get it. 2 Flipper covers, clear vinyl.
*MUMMIES "You Must Fight to Live on the Planet of the Apes" +3 7" (Sympathy)...They are so hot....title track is definitely one of their coolest songs to date. All unreleased stuff, to the best of my knowledge.
*NOTHING PAINTED BLUE "Swivel Chair" +1 7" (Kokopop)... Inland empire's reigning smart-pop kings' latest. Neither song will be on their upcoming LP, it's on pink vinyl, has a nice color cover, and is g-o-o-d.
*PORTASTATIC "Starter" +2 7" (18 Wheeler)...Solo single by Mac from Superchunk.
*WIMP FACTOR 14 "Botch" +2 7" (Harriet)... More homemade pop, 3rd 7".
*VERSUS "Bright Light" +1 7" (Pop Narcotic)...Scraping, chromatic riff rock with simple, memorable melodies. Swirl vinyl, hot sleeve too.
*V/A The Mission District 3x7" (Lance)...10.00 Jawbreaker, Steelpole Bathtub, Timco (ex-Nice Strong Arm), Strawman, J Church, Bedlam Rovers. Includes poster.

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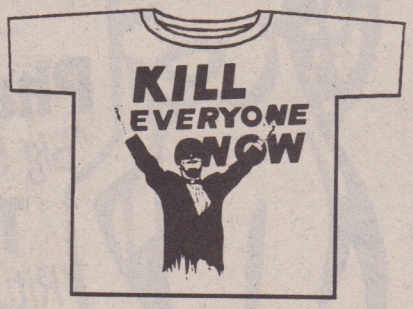

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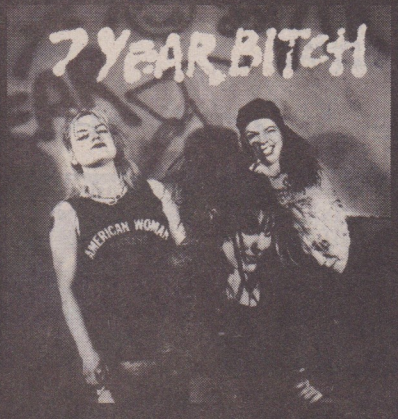

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AIN'T TOO PUNK ENUFF or are we? New 7" record by The Guilt - "By My Own Device" and 16-song cassette. Each is $3 ppd. to: B. Hibbert, 240 Winona Ave., Washington, PA 15301. Sounds-like-Social-Raygun-Dü.

AMREP, SUBPOP, and similar 7"'s for sale! H.O.F., Monster Mag, Swallow, Big Chief, Nirvana, Superchunk, Pagans, Helmet and over 500 others. Bean's Records, POB 2877, Athens, GA 30612-0877 (706) 543-3793 (After 6).

AIDS SUCKS SUCKS SUCKS FUCKEN SUCKS. Distressed guy in Texas selling t-shirts. Proceeds go to local HIV resource center. Order the (real small) catalog from: Bill's Shirt Thang, 4617 94th St., Lubbock, TX 79424.

HEY DUDES! To "Boo" from A.C. (412)? & "Joke/Jack K."? from Laden, MA (in Band/ Martial Arts; Travels to SF area) Lost your phone #s. Call me up & leave a new phone for me! Locals or visitors in bands, etc. Call Mike S. c/o (415)469-2033. Write me c/o Box 1382, 41 Sutter Street, SF, CA 94101-4903. Check it out, dudes!

HEY DUDES! I'd like to meet any interested w/ms., ages 18-22 who are straight/bisexual "curious" for "safe play" + friends. (Buffed A+!) I like: Headbangers, skateboarders, drummers, thrashers, school "jox" (wrestlers/football), weight lifters, bodybuilders OR? (get way good sports massage w/machines!) (hot vids 2 watch). Super Nintendo? Locals/visitors/bands, etc. Call Mike S. c/o (415)469-2033. Write me c/ o Box 1382, 41 Sutter Street, SF, CA 94104-4903.

AIN'T TOO PUNK ENUFF or are we? New 7" record by The Guilt - "My Own Device" and 16 song cassette. Each is $3.00 pp. to B. Hibbert, 240 Winona Avenue, Washington, PA 15301. Reviewed in MRR #113.

CHEAP RECORDS. NEW NON-PROFIT mailorder with only a 25% markup. I have records by these labels: Very Small, THD, Nawpost, Vandal Children, Assorted Porkchops and others. Please send a stamp for full catalog. One Way Mailorder, 8303 Sycamore Place, New Orleans, LA 70118. Bands and labels please write for details or send promo.

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G.G. ALLIN AND THE MURDER JUNKIES - assault with intent to murder. . . raw, bloody, violent and deadly. Undergrounds rock 'n revolutionary terrorists. It's my war. Become an ally or get caught in the crossfire. Hate Core for the 90's. . . Allin, 206045, Jackson Prison, MI 49204.

ATTENTION: Romantic Punks, Bury Jenny's new cassette EP is available now for $5. Includes the single 1978. Make checks payable to Boot Hill Records. Bury Jenny, P.O. Box 142282, Austin, Texas 78714-2282.

CONQUER THE WORLD RECORDS cannot afford to put a big list of records in every issue of MRR. I have a lot of records to sell you mail order. Ricochet 7" (Detroit's incredible 3 peace), Chokehold 7" (quality canuck SxE), Sleeper 7" (debut) (rocking old school melodic). If you want any of these they are $3.50 ppd. US, $5.50 world, each. I got a bunch of records SASE for list.

IT'S ME AGAIN, Mike at Conquer The World. I'm looking for bands who are interested in recording, any style welcome. Hardcore mosh/ stomp bands send demo for possible "Stompfest" 7" comp. I promise if your tape is good I'll stomp around in my trailer. In the works maybe: World on Fire 7", Oversight 2 song 7", Syracuse Comp. 7". Peace: Mike World, Box 40282, Redford, MI 48240, USA. Thanks.

HELLO. I'm looking for Conflict - "Battle Continues" 7" & "This Is Not Enough. . ." 7", Subhumans - "Rats" 7" & "Big City" 7", Chaos UK - "Loud, Political and Uncompromising" 7", D.O.A. - "The Prisoner/13" 7", Middle Class - "Out of Vogue" 7", Cause For Alarm 7", Unity LP, Iconoclast 7", Controlled Bleeding - "Knees and Bones" LP, Discharge "Hear Nothing. . ." LP, Carnivore 12", Gism - "Detestation" 12" & "Victorious" 12", Freeze - "Tourists" 7", Capitol Punishment - "Jody Was My Bloody Love" 12", and anything Husker Du from '81-'84 especially "Everything Falls Apart" LP, "Amusement/Statues" 7" and "In A Free Land" 7". Also, if anyone has a decent copy of Metallica - "No Life 'Till Leather" or copies of any Black Sabbath videos, I'd be forever grateful. Will trade or pay reasonable prices. Will Smith, 3512 Robin Ln., Texarkana, TX 75503-2152.

HEY FUCK!!! Chokehold 7", I still gottem and you still need one, I need help getting rid of these things, I'd like to trade with other labels, distros get in touch. Someone get in touch. Individually $3 Cnd., $3.50 U.S., $4.50 world. P.O.B. 4, Station "C", Toronto, Ont., M6J 3M7, Canada. 1-416-389-3436 (Arms' Reach Records).

HAMILTON DRUG-FREE FRONT is rollin, weekend house shows all ages, no alcohol, no drugs, we provide a place to sleep and good pay. Most bands welcome. Get in touch, call 1-416-389-3436. Leave a message. xXx (Hamilton is 1 hour from Toronto).

AUCTION - 7" Judge - Schism, Confront - Payday - Blue, Bold - Pink - Orange, Integrity - Red, Y.O.T. - Rev. #17 - Clear, Brotherhood - Blue, Black Flag - Nervous Breakdown. Quicksand - White, Alone in a Crowd, Vision - Undiscovered, Chain of Strength - Rev. #10 - Green, Verbal Assault - Giants - Red, Swiz - Down - Red, Septic Death - Kichigai, Four Walls Falling, X Marks the Spot - Comp., Wide Awake - Schism, Reason to Believe - Blue, 12" Faction - Epitaph, Shelter - Brown, Straight Ahead, Judge - Green, G.B. - Blue, Y.O.T. - Breakdown - Wishingwell. Russ Cerny, 9874 Warren Pkwy., Twinsburg, Ohio 44087.

DEAR SNOPPY, Argh, Argh. We are 3 lonely people of the opposite sexes (2M, 1F) trapped in redneck hell. "Nothing to do," says one, "Yup!" says the others. "Let's find stimulating conversations in scribe," says one, "Yup!" say the others. Industrial, punk, hardcore, art, poetry, "vibratory love toms," says one. "Sure!" say the others. Swahili bed time stories, pez candy. Billy Bob the savior. Leper hockey players. The smell of oven cleaner. Using caulk in exciting new ways. Root, Gypsy, Arastoth, 203 S. Aid Ave. #5, West Plans, MO 65775.

BLAH!! Keep the Crust on my bread of life, Yang female looking for penpals from all over (especially Iceland and New York). Also I'm releasing a zine check it out for a dollar. Into Filth, Bikini Kill, X-Ray Specs, scarification, smoo, Sugarcubes, Nausea, Paxston Quiggly, etc. Don't let your sexuality be a cage!! Write: Kay Oss, 2936 Blackstone, SLP, MN 55416.

IF THERE ARE ANY open-minded K.C. vegans out there, please write to me. I'm into Eden Soi!, Polka, Ska, Oi!, Hardcore, some punk, Bhajans, Spinach, and Pita Bread. REYD/P.O. Box 1174, Kaneohe, Hawaii 96744

STICKERS!!! $ each ppd. 7 Seconds, Cows, Madness, Opiv, Dwarves, KMFDM, Youth of Today, Specials, DOA, Sex Pistols, DRI, Crass, Gwar, Cure, Discharge, Dr. Know, Skulls, Fear, Skinny Puppy, Ramones, Bolthrower, Psychic TV, Sharp and more, Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765, Call or write for free catalog (714) 449-3229

BRAZIL - I AM A non-profit trader who is looking for records, tapes, zines, videos, etc. If you are interested in getting some Brazilian hardcore stuff please write. Marcio F. Cotineli, R. Alcacer, 50 - Sao Paulo, SP Brazil 03655-000.

WANTED: (HONEST) THRASHER or heavy metal dude, W/M, ages 18-21, (working or in school) for friend by (clean) bisexual W/M. Way private. Skateboarders also. Leave phone # for Ricky at (415) 469-2033 anytime.

SHORT, KIND OF fat SWM of 28 is looking for a SF who's very bright, well read and, like me, has trouble relating to the herd mentality of the general populace. Misanthropes do need apply! Into Joe Lansdale, Discordianism, conspiracy theory and general weirdness. I'm crass, rude, tattooed, quite funny, evil, snide and smarter than most. Sound like fun? Then write Alan, PO Box 52004, Tulsa, OK 74152.

WANTED: EMBRACE AND Rites of Spring live audio/ video, pictures, flyers, old 'zine interviews - anything related to these two bands. Write to Chris, 51 Lindhurst Drive, Lockport, NY 14094. Thanks.

7" AUCTION: I HAVE Intensity EP, Corrupted Morals "Think About It" EP (600 pressed), Crucial Change EP, Apocalypse/ Transgression split EP (221/ 1000) and "By All Means" comp EP (red wax). Send bids - no rip offs! Benny Munoz, 642 S. Evergreen Avenue, Los Angeles, CA 90023.

CENSORSHIP, I am a student who has chosen the dissertation subject 'Censorship in contemporary music.' I need as much information as possible on articles, personal experience etc., that people might have on censorship however relevant. There is only one problem I have very limited money and can't afford to pay for information. So in advance, thanks to anybody who contributes. Craig Enderby, 37 Overton Ave., Willerby, Kingston-Upon-Hull, Humberside, HU10, 6AR, England.

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AUCTION - JUDGE 7" (1st pressing), G. Biscuits 7" (yellow vinyl), YOT 7" (1st pressing), YOT "Breakdown..." LP (Wishing Well blue vinyl), Insight 7" (1st pressing), Unity 7", Youth Brigade 7" "What Price..." (red vinyl), Crippled Youth 7" (black or clear vinyl), Side By Side 7" (1st pressing), Hard Stance 7" (blue vinyl), Sick Of It All 7" (red vinyl), MDC 7"s "Multi...", "Millions..." (1st presses), Chain of Strength 7" (green vinyl), End the Warzone 7" comp. Send bids to 1926 E. Caroline Lane, Tempe, AZ 85284 or call (602) 644-9441.

OLD STEPFORWARD RELEASES available! I still have a few copies of Last Option "Over Time", Wind of Change "Promise Kept" and Unit Pride "Then and Now" 7"s and they're yours for $15. Call and reserve yours at (602) 644-9441 or write 1926 E. Caroline Lane, Tempe, AZ 85284.

FEMALE PUNK BASSIST wanted for new band. No experience needed. We're beginners also. Into Spitboy, Downcast, Crimpshrine, Jack Acid and other good HC/ punk. We're in Hayward/ Castro Valley area. We need a female screamer, too. Dave plays drums, Eric plays guitar. Call now. Thanks, Eric (510) 582-3965.

REFORM FANZINE: Any band looking for recognition in NJ area. Send your release and I will review it. I will also place an ad in my zine in return. Possibility of an interview. Reform, 7 Nassau Road, Mt. Holly, NJ 08060.

WE STILL NEED YOU - I'm sorry for the really long delay but Ruins Cafe Issue One is finally out—tons of opinions, useful articles, reviews, chatterings, poetry, interviews with Vend-A-Bait, Netherworld, and a Vietnamese gang, and lots, lots of pen pal ads. In a clear, concise computerized format. Thanks to you all for sending in your neat ads, please continue to send them! If you would like a copy of Ruins Cafe, please send $1.00 (or 3x 29¢ + 19¢ stamps, or equivalent of $1.00) to: Ruins Cafe, PO Box 3162, Montebello, CA 90640. Foreign please send $2.00 or 4 IRCs. If not ordering, you're welcome to send ad at least!

WE WANT YOU! Are you a letter writer or pen pal to others? Our ads are Free: just send me your name, address, list of bands (optional, up to 30), and comments (up to 100 words) to Ruins Cafe, PO Box 3162, Montebello, CA 90640. Record/tape traders are welcome too: just send your ad up to 100 words (record lists OK). Foreign welcome too!

FOR BARTER: Hardcore and Grind live video/ audio/vinyl/flyers/demos/boots/etc. Everything from Against The Wall to Youth of Today, Relapse/Revelation/Earache/Dischord, and many other smaller independent labels. Will trade collection of horror comics and graphic novels as well. If not interested in trade, but have similar interests, drop me a line. Send list or SASE to Jeff Hadaway, Salisbury State University, Box 1525, Salisbury, MD. 21801.

FOR THE BOOK OF TRUTH looking for testimony, drawings, tapes, videos, photos, etc. on child abuse, incest, Japanese stuff, sacrifices, etc. Send information to Patricia Renard, 80 Why Worry Lane, Woodside, CA 94062.

ARE YOU IN TOUCH with your pain? If you are you might understand the thoughts that go through my mind more vast than you can measure. Send me $2 cash and I'll send you my writings plus some killer quotes from some people who you've probably never heard of, Anonymous Me, POB 822, Medford, NJ 08055

RECORDS WANTED: Accused/Rejectors split. Original 1st press Martha Splatterhead, Orig 1st press Return of Martha Splatterhead (Amer & Euro pressings). Maddest Stories Ever Told (Amer, and European yellow wax pressing). Also any 7s, boots or videos. Also wanted, any Fartz, E.N.T. or Poison Idea. Will buy or trade for anything on list. All letters answered. Deon Catlett, 2655 Ryan Rd, Concord, CA 94518.

WANTED: Morbid Angel "Blessed Are The Sick" 7" box set, City of LA Power-picture disc comp, Babes In Toyland "Dustcake Boy" 7" (colored vinyl), Massacre "From Beyond" LP w/bonus 7", Extreme Noise Terror/KLF split ep, GG Allin "EMF" LP (original on Blood Records w/hand drawn sleeve), send prices to Jeff Brown, 18 Magic Mt. Dr., Coram, NY 11727.

I'M A POET looking for a quiet, private, peaceful place to exist for no more than $400 a month. So, anyone need an extra member to add to their household? If you do, please write me, Anonymous Me, PO Box 822, Medford, NJ 08055.

WHITE BREAD IS BETTER Than Wheat. WB #9 includes interviews with bands to hip to care, record reviews, lame social commentaries, attempted poetry, and no mention of the Seattle scene anywhere. It's like a pop rock enema given by the Royal Trux. Two stamps of something cool gets a slice: RPO 4601, PO Box 5063, New Brunswick, NJ 08903-5063.

BASS PLAYER AND DRUMMER need guitar and throat to make band complete and a kick in the ass for inspiration anyone interested call (708) 562-9320 (Brian) or write. P.O. Box 2065, Northlake, IL 60164.

RARE BRITISH PUNK/oi!/H.C. Set-sale 1500+ items, Abrasive Wheels-Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel: (0462) 433089.

CHARLIE MANSON, Devil? God? Does anyone have his address? If you do, or just have a fascination with him, please feel free—Orphic Lilies; 63 Argyle Park; Buffalo, New York 14222. Thank you for your time and life.

PIX AND STIXX Magazine is looking for bands. We are focusing on Industrial, Altrnative, Grunge, Punk, Hardcore & Metal (any form). Bands interested please send info. (bio., demo & picture) to: P.O. Box 752704, Houston, Texas 77275-2704. We won't rip you off!! This is yur chance to receive publicity outside of your area.

ISSUE #2 OF RUDE REVIEW, the unequivocal source for ska, is due out in late November. Art, fiction, poetry, and scene reports are welcome. Send SAE's plus $2.00 for a copy to: Rude Review, 2340 Crane, Kalamazoo, MI, 49001. Bands with questions about interviews or advertisements can contact Annie at (616) 387-6301/6302.

FIST FUCKERS & transvestites wanted to buy our speed bible—reading, punk rocker sermon that will crush your dick. Limbless Torsos gurgling in blood. Tape #4 only $4.00 postage paid: CNF, PO Box 9152, Va. Beach, VA 23450.

THE COOLEST 1993 CALENDAR! A crazy cartoon face for everyday! And almost 500 death dates of famous people. A reference source for years to come! Big 8 1/2 x 11, signed edition of 250. $5.00 ppd, checks to Ralf Schulze. Write: Aardvark Farms, 27 Brewster Ave, Carmel, NY 10512

I WEAR a prosthesis. I also wear a wig and glasses. SASE for sticker to Anarchy Man, PO Box 272954, Concord CA 94527.

ARE YOU FEELING FRESH? Summers Eveneeds kick ass female drummer into '77 style punk rock to join established all girl band. Must be dedicated! Contact Denise at (516) 248-5377. NY area please!

LABELS, BANDS, ZINES: If you want your stuff distributed in Italy/Europe-write us. We'll trade, or buy if you're really cheap. Don't send bulk quantities, but send a sample copy with info. All items will be reviewed in our fanzine. Zips & Chains, Via Arrigo Boito 78/D, 00052 Valcanneto (Rome), Italy.

NEW ROCK REVIEW is a publication featuring local and uncovered thrash, grunge, hardcore, alternative, mainstream, progressive, etc. type bands. Each issue has interviews, reviews, pictures, contests, and more! $2.00. New Rock Review, 7438 Allsup, Houston TX 77061-3820.

GET A LIFE 6 song demo with cover and lyric sheet. Aggressive punk/hardcore, $2 post paid, each order receives free cheezy gifts, get a life! 6 Manchester Drive, Bethpage NY 11714. Make checks to Ron Grimaldi.

THE ALLEGRIPUS UNDERGROUND catalogue is available. Loads of music & merchandise listings. Only one refundable dollar. P.O. Box 399, Duncansville PA 16635.

ATTN: ZINES - Want the Tompack? Attn.: bands - You can be in the Tompack. Affordable promotion-really. Bands & zines send SASE to P.O. Box 399, Duncansville PA 16635.

7 SECONDS - 3 Chord Politics, 1982 demo. 13 songs on one 7". Limited to 305 hand numbered copies on various colored vinyl. $9 ppd., two for $16. Cash, check, M.O. to Jim Budds, P.O. Box 286, Milford CT 06460.

L7 - LIVE LP 4/92 English Radio Broadcast. Great sound, great cover. Also Bad Religion LP live in France '91. Good sound, plain black cover $17 ppd. each or both for $32. Cash, check, M.O. to Jim Budds, P.O. Box 286, Milford CT 06460.

GG-KACKE for trade/bid!!! Have GG Allin/ Artless - split 7" and ". . . is was . . ." LP (SW-press) Also 100's of rare Punk/HC/SE/Metal LP's & especially 7"s from the w.w.w.!!!! More info printed in the Okt. classifieds. Send trade lists or an IRC to: Andreas Eid, Schmollerstr. 1A, W-6600 Saarbrucken, Germany.

SATAN SMASHING HEADS, ripping limbs, and gutting our bodies. Killing, Mayhem, Death. Satan is strongest in the minds of the wretched evil zombie school children. Tape #4 and pamphlet only $4, send money: CNF, Box 9152 Va. Beach, VA 23450.

THE DAMNED, "promo poster" for 1st 7", New Rose/Help (original line-up), $10 ppd. tubed. Skrewdriver, poster, promo for "All Screwed Up" LP, $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/Three Cord Rock, $10 ppd. Cash or money orders only to D.G., P.O. Box 46881, Mt. Clemens, MI 48046. Inquiries SASE.

RARE AS FUCK 7"ers for Trade: SOA, Necros, Fear, Freeze, Kraut, Misfits, CFA & lots more. Need: Cheetah Chrome (Ork) 7", Fleshtones 1st 7", any- Rude Kids, FU2, Avengers 1st 7" & older US punk stuff. SASE appreciated for killer list. Chris / 528 E. 5th St. Apt A / NY, NY 10009

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GET THE TOOLS FOR LEARNING those guitar chords. "Packaged Guitar Chord Course" comes COMPLETE with a manual for explanation, a chord wall chart for quick reference, and an audio cassette for clear understanding! Send $12.95 to: J.S., Rt 1 Bx 82, Waynesville, MO 65583. Send SASE for full information. No checks!

SEEKING INTELLECTUAL STIMULATION. I'd like to correspond with people equipped with brains. I'm a male art student into making a difference, stimulating conversations, films, music, shows, insomnia, skinny girls in boots, road trips, loyal friends, meeting new people. Not into: using people, jocks, bimbos, fascists, greed, politics or any form of government. Ramen, P.O. Box 7553, New York, NY 10116.

LOOKING FOR A UNIQUE ZINE for the unique person? Then "Get Real!" Punks, skins, and others send $2.00 or donations to "Get Real" c/o Sioux-ZB, P.O. Box 810745, Dallas, Texas 75381, USA. Act nor for your FREE surprise gift.

MISFITS - Fiendz - write me! Want photos, flyers, magazines with interviews, pictures, more! Send lists, or letters. Also, Chris from Berkeley (Kennsington) write! I have something of yours. Thanks. Aaron, P.O.B. 492761, Redding, CA 96049.

TIRED OF THE SAME OLD SHIT! Well, we are, too. So we're starting a new label. Look for the 190 Proof 7" soon. Please, any info, distributors, or just people that love music write to, Little League Records, 3 Crossbow Ct. / Newsport News VA 23062

FREE! An SASE and a list of your top favorite bands gets you a free sampler of Good Clean Fun! Ace Backwards calls it "One of the funniest, most brilliant comic strips in America." Box 843 / RWC, CA. 94064

TAKING BIDS ON: Verbal Assault - Learn...Soulside - Less Deep... Snakes - I Won't Love You... United Mutation - Fugitive Family...Skrewdriver - White Rider / After the Fire...Dag Nasty - trouble Is (GRN)..Patrick, RR5, Box 116B, Jacksonville IL 62650. (217) 245 - 5717

ATTENTION NICKELODEON! Wanted: Nick's "Glow In The Dark" tee shirt from "Nick O'Treat" contest '92. Sizes: Adult small or Med or Boy's large or XXL. If you have it or know someone who does, and want to sell it, call Ricky at (415) 469 - 2033 or write Box 1382, 41 Sutter St., San Francisco, CA 94104-4903

GET THE TOOLS for learning those guitar chords. "Packaged Guitar Chord Course" comes COMPLETE with a manual for explanation, a chord wall chart for quick reference, and an audio cassette for clear understanding! Send $12.95 To: J.S. Rt 1 Bx 82 Waynesville, MO 65583. Send SASE for full information. No Checks!

SPLAT!!! SEND ALL YOUR punk stickers to me now. (please.) I need them for a fetish. Your donations are deeply appreciated. Send all stickers to Sticky, 1631 Santa Rosa Avenue, Santa Barbara, CA 93109. Thanx.

RAW, HONEST, POWERFUL, acoustic energy. Nothing else matters as much right now. I am a wide-awake, deeply motivated musician looking for people who also fit this description. The labels punk, emo-core and jazz come to mind: liberation music! I play bass (electric and upright) and guitar. I'll move. Ben Beebe, PO Box 11803, Eugene, OR 97440.

STAR TREK Will you be my Trek buddy? I would like more than anything to have a few penpals who love Star Trek - both original and TNG. I am interested in compiling a complete collection of original episodes on video, as well as any available TNG episodes. Even if that is not possible, there may be other rewards to reap from a correspondence with fellow Trekies. Write me : Katy Odell / 2445 Telegraph #6 / Oakland, CA 94612

HELLO WORLD! CORRESPONDENCE is cool. I'm into meeting cool people from different places. I want to learn about what's going on in your local scene and find out the places where the true scene is still going strong and alive. I love travel, and am probably going to travel around the world. Females write. Anybody write. Alright. Louis, PO Box 15117, Gainesville, FL 32604.

AAIIEE! DISTRIBUTION. PATCHES and miscellaneous other stuff for cheap. We can do screenprinting for your organization or band too. Send a stamp for more information. AAIIEE!, PO Box 26713, Minneapolis, MN 55426.

GIVE UNTO US: teeth; writings; drawings; photographs of fat women, dead people, Manson, Gary Heidnik, John Hinkley, GG Allin, S&M, brutality; tabloid/ newspaper clippings. Write to us if you're a freak. Spor, 428 North 8th Street 3rd Floor, Allentown, PA 18102.

ONCE UPON A TIME I had an auction. There's still stuff left, so here's my concoction: You give me some money, just six bucks, you know. I'll give you a single for that little dough. From Anti Cimex to MG15 and everything that may fall inbetween. If you've got ska to trade or even some Oi then I will be a bundle of joy. But I'll settle for money if that's all you've got. You'd better write quick, this collection is hot. Plus S+H, send SASE for list to Ellen Knight, 58 1/2 East Green #1, Champaign, IL 61820.

RECORD SALE: Misfits "Walk Among Us" and numerous 12" and 7" originals, YOT "Break..." (Wishingwell), SSD "The Kids...", DYS "Brotherhood", FU's "Kill...", Judge LP (green). More Revelation, Dischord, US, foreign, old and new. Call Tim, (619) 421-5246 PM, California time.

STARTING MY OWN ZINE. Any contributions accepted. All will receive free zine (free classifieds). Also send me anything by the Clash or Bad Brains. Will pay cash. Send to Bill Perez, PO Box 2065, Northlake, IL 60164.

LOST MY HARDCORE collection in storage. Looking for quality recordings from Screwdriver and other early hardcore/ punk/ skin bands. Please send info to Dale Schroeder, 218 W. Anapamu Street #B, Santa Barbara, CA 93101.

HOT CHICKS!...AND, OH YEAH, these two guys make great punk music. 3 Chicks and a Jew is a must-have for anyone seeking a fresh angle on rock. Send three bucks ($3) for three tunes now to 3C+J, Forefront South, PO Box 21134, Winston-Salem, NC 27120-1134. Just Jew it!!

ORDER THE 'ZINE Jello Biafra has never read. Stamp, IRC, or loose change to AS Large As Life #5/ 22-1680 St. Mary's Rd. Winnipeg, Mb. / R2M-1C9/ Canada, Send more stamps or change for more issues.

BASS/GUITARIST, 18 yrs, recently moved to Long Island. Looking for local punk/H.C. band/ friends. Write me. Josh Abell, 7 Argyle Lane, Patchogue, NY.

CONSUME CONSUME CONSUME As Large As Life Magazine #5 28pages, handwritten, half size, big value. Stamp, IRC, or loose change to 22-1680 St. Mary's Rd. Winnipeg, Mb. / R2M-1C9 / Canada (the country where the flag was meant to br hung upside down.)

BUY AS LARGE AS LIFE or miss out on the gratist litery workins every done fer' humin poeples. I am a mere human, so I give it to you for stamps or change to; 22-1680 St. Mary's Rd. / Winnipeg, Mb. R2M-1C9 / Canada.

DISRUPT T-SHIRTS ON SALE. Smash Divisions ep design. White on black. 50/50. L & XL. $8ppd USA, $10 world cash or postal money orders made out to Peter Kamarinos. No Checks. More designs coming soon. Disrupt, POB 2175, Lynn, MA 01903

I'LL BE IN AMSTERDAM late Dec.-late January. Anyone who can guide me to cheap places to stay, good bars, punk shows, etc. please write. May have 2-3 people with me, not sure yet. Jeff, 605 South St., Holbrook, MA 02343 USA.

SET SALE: "Live" - Nirvana LP $22.00, "Triumph of the Iguoroids" - DOA 12" EP $27.00 "Senseless Offerings" - Black Market Baby LP $17, Metal Urbain LP (Byzz) $12.00, "Committed For Life"- 7 Seconds 7" $16.00, both False Prophets 7:'s $11.00 each, all prices ppd. Overseas + $2.00. James, P.O. Box 928, Seattle, WA 98111, phone # (206) 935-7340.

MAZ WRIGHT, sorry communication breakdown was totally my fault. It has been a long time, but I hope we can take up our correspondence. Furthermore, I will visit Brighton and South of England from January to March 1993. Who can give me info about cool things over there. Appreciated. Pascal van Opbergen, Klokkermakestr. 14. 5855 BZ Well (LB), Netherlands.

HEAVY: But not metal. Clash, Jam, X influenced but not retro. The Nukes: send $2 for tape, S.A.S.E. for San Francisco (Nukes) show info. The Nukes 549A. Monterey, San Francisco, CA 94127.

19 YEAR OLD MALE-into Pistols, Buzzcocks, Hole, Babes, Faith, Pavement, Sonic Youth, Pond, Mudhoney, Neds, Sugar, KMFDM, Therapy?, Carter USM, Nirvana, Manics, Janes Addiction, REM etc. R U interested in the British Indie/Grunge Scene? Write me, will reply. Russell's Shoppers Paradise, 46 Alder Road, MOC, Glasgow, G65 SJA, Scotland.

ORDER MY CATALOG (29¢). Misfits/early Dischord...send old zines, etc...send pictures, cash, strange things...Free punk rock search service, free advice, etc...See ya! Patrick (Heaven M/O) RR5 Box 116B, Jacksonville, IL 62650. (217) 245-5717.

WHY HELLO... There'z some dim bulb looking for folx from da west L.A. area to corresond and meet with. Surrealism, Dada, Pop Art, Expressionism, Burroughs, Siouxsie, Sonic Youth, 45 Grave, Tragic Mulatto, Bongwater, morbidity, cemetaries, bad/twisted movies, late nights, poetry, Church of the Subgenius, subconscious journeys, and reading. I'll be in L.A. around May '93. Mike Halchin, 420 Woodley Rd. De Kalb, IL 60115.

HAVE YOU BEEN RIPPED OFF through the classified or by any other person in the "punk music industry"? Send your stories for publication to help stop this from happening. Vinyl Word, 1123 W. 130th Ave., Crown Point, IN 46307.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

FREE ZINES, Man Overboar, Faker #1, Diary of a Fag and Fun With Dick. Send a big SASE for all of our zines. All contributions will be gladly accepted. PO Box 1887, Rockville, MD 20849-1887.

SLAM #2 Out Now! Featuring DC's Party Akimbo, Rollins, Voting & Elections (An Anarchist Viewpoint), The Drug War + commentary, poetry, live show reviews & lots of music and zine reviews, $2.00 ppd. We are also putting together a compilation cassette of independent punk/HC bands. Send stuff, or for more info: Tom Wheeler, PO Box 22861, Alexandria, VA 22304.

AUCTION! Goodies from Mudhoney, Big Black, Samhain, Rapeman, Misfits, Soundgarden, Ministry, and more. All reasonable bids accepted, first come first serve. SASE to: ARIK, 620 Menomonee St., Eu Claire, WI 54703.

MY FRIEND Dan is in the Air force, stationed in CA. If you know cool stuff he can see/do is SF or LA, write him. Dan Corkery, PSC Box 4453, Vandenberg AFB, CA 93437-5000

POGUE MAHONE - Concerning the Pogues, if anyone out there has any of their hard to find old 7" and 12" singles, rare videos, bootlegs, or anything else Pogue-related, and you'd like to sell it, write me. Tell me what you have and your price. Give your number too. Write to: Matt, Oglethorpe House Rm. 438, 201 W. Oglethorpe Ave., Savannah, GA 31401.

WANTED: L7 - "Under the Covers" EP, L7 - "Live at the Int'l Pop Festival" EP, Ramones - "Have You Seen Me?" LP. If interested in a trade I have Misfits - "3 Hits from Hell," "Bullet," "Ratfink." Kaz U Stud, 1675 Fortuna St., Sarasota, FL 34239.

FURTHER BEYOND RECORDS has three great releases available. The Silence "Duration of..." 7", the Trigwater "33" 7" , and the Heel "Slipped My Mind..." 7". Each 7" is $3.00 ppd. in the US and $5.00 ppd. elsewhere. Write for records, newsletter, trades, or wholesale. Further Beyond Records, 1210 Gregory Place, Downers Grove, IL 60515.

HARDCORE, you ask? Well I have the Silence "Duration of..." 7". If you don't want hardcore, then I have the Heel "Slipped My Mind..." 7", and available. Each record is $3.00 ppd. in the US and $5.00 ppd. elsewhere. Write for records, newsletter, trades, or wholesale. Further Beyond Records, 1210 Gregory Place, Downers Grove, IL 60515.

CHICAGO STRAIGHTEDGE is back! Bloodthirst four song cassette out now for four dollars. Rebirth fanzine number one out now for one dollar. Send to Rebirth fanzine 1202N 75th St., Downers Grove, IL 60516.

ARE YOU LOOKING for rare punk records from bands like: X-Ray Spex, Subhumans, Blitz, The Dickies, Misfits, Bad Religion, and hundreds more? Then send two stamps for a huge catalogue of records, tapes, CD's shirts, stickers and badges to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701. If we don't have what you want, we'll steal it!

SALE/TRADE 12"s: CH3, BGK, DI, DK, FUs, SSD, Germs, GBH, Partisans, Stains, Misfits, Adicts, Freeze, Dickies, Anti-System, Bad Brains. 7"s: Disorder, Discharge, AOD, Enemy, SOA, Social Distortion, Vice Squad, more... Send Stamp - Jason / 4206 228 St. S.E. / Bothell, WA 98021 / USA Call (206) 486-8909 Mondays thur Wednesdays, 8am to 1pm only! Wanted: Detention, Gauze, Nitwitz, Oppressed.

LADIES: Struggling and straining to stay skinny just to satisfy society's concept of "healthiness"? Fuck that! Scrap that diet, 'cuz love handles are cool! I'm sure that inside every thin female there's a chubby chyck waiting to bust out! Let me see her! Just put on a few pounds for me-please?! Augie Mentor, P.O. Box 19503, Baltimore, MD 21206.

BLAHH! I am a singer. My equipment was stolen out of my bass player's garage, I'm trying to scrape up cash for new equipment. I would greatly appreciate any extra cash that you people don't need. I also have a 'zine, Dentifrice, coming out soon. Write if you're interested in it. Thanks so much. Corpus Christi, 511 Big Bethel Rd., Hampton, VA 23666-2911.

SKINHEADS/RUDIES check out Britain's free skinhead newspaper, Skinhead Times! Issue 8 is available now! Send $1.00 to covr postage (or $1.00 in stamps) to Moon Records, P.O. Box 1412, Cooper Station, NYC, NY 10276.

SKA! The Toasters' new album "New York Fever" is now available!!! Send $12.98/CD or $7.98/CS - plus $3.00 S&H. Vinyl coming soon. Send SASE for free catalog to Moon Records, P.O. Box 1412, Cooper Station, NYC, NY 10276.

WHAT DO YOU MEAN NO RACIST, sexist or fascist material. Suck my dick you wimpy communistic bastards. What would you do, not print something censure? It's your right but what would be your fear? A takeover of your zine by a hostile extreme? Bear in mind MRR may be viewed as a publication for presenting extreme views. I enjoy MRR's variety. I like exchanging and challenging widely different views. Cornucopia.

HELLO... is there anybody out there??? 17 year old heterosexual male relocating to Toronto in September '93 wishes to communicate with anyone anywhere, especially the opposite sex. Into all forms of mind pollution: thrash/punk/HC/industrial/ grunge/etc., playing guitar, sleeping and babbling on about useless subjects. Please write: James W., 11 Linwood Rd., Lindsay, Ontario, K9V 5H2, Canada. I also put on shows here - touring bands get in touch!

BIGFOOT MOVIES, a stupid Dave Schall interview, n' shit of that nature all in the latest issue of Crud Bomb, which is one of those dumb horror flick review zines with punk-type stuff thrown in for the hell of it, y'know, *that* sorta thing. Nah, no gore, but Carcass would probably crap their collective pants if they read this, no, really, they would. Send .75 to: Nick, 304 Gage Hall, SUNY New Paltz, New Paltz, NY 12561.

WANTED: JAPANESE NOISE! Boredoms— Public Bath, Anal by Anal 7"'s; Japan Bashing III; more! Anomie "Manifestations" comp; Strangulated Beatoffs— Shake Your Dick 7". Send lists or call: Alex/37663 Meadowhill/ Northville MI 48167 (313) 471-2490

SEEKING FELLOW GYPSIES to roam free over this genocidal land mass. No fear allowed. Hunger, imprisonment, and brutality can't kill the soul but lifeless greed gets ya forever. Chantelle, 305 Hillview Lane, Rochester Hills, MI 48306.

UNITED ANARCHIST FRONT are distributors of books, shirts, music, periodicals and an array of anarchist paraphernalia. In order to expropriate the work place you must contact us immediately. Send a stamp for our latest catalog. UAF, PO Box 3941, Fullerton, CA 92634, USA

VEX EP= $3 ppd. Rockin' bouncy, political punk with chyk synger to knock yo dentures into George Bush's skull. SASE gets you a catalog!! Distributors, please get in touch! Neverendingvextable, P.O. Box 263, Colorado Springs, CO 80901-0263

INFINITE ONION #7!!!! 32 pages of stuff on LA riots, Alexander Berkman scams, sabotage, fighting nazis, drugs, "giving up", resources, news, a catalog + more for just $1.50 ppd. SASE + free catalog. P.O. Box 263, Colorado Springs, CO 80901-0263

HAVE: Secrets, Subs, Radio Stars, Smirks, Kleenex, Rivvits, Metal Urbain, Nosebleeds, Yobs, Users, Valves, Penetration, Lurkers, Adverts and lots more of english and other early european stuff. Will sell or trade. List against IRC or your list. Rüdiger Thomas, Gemesheimer Str 16, 4000 Düsseldorf 1, Germany.

GREAT GERMAN OI!PUNK like Beck's Pistols, Lokal Matadore, Zündstoff and classic english stuff like Red Alert, Blitz and others to sell. Write! Rüdiger Thomas, Gemesheimer Str 16, 4000 Düsseldorf 1, Germany.

I'M LOOKING FOR looking for any rare, great, obscure european punk-rock stuff '77-'87, especially Norway, Sweden, Dutch, France, Spain, Italy; but anything else is very welcome, too. Hey collectors, where are y9ou? Will buy or trade against similar stuff! Rüdiger Thoman, Gemesheimer Str 16, 4000 Düsseldorf 1, Germany.

THATCHER ON ACID - Frank Jr. 7" EP contains 3 songs not available on any American release. Only 200 copies on clear vinyl. Order now! Send $4 ppd to Subcorridor Records, 44 Jane Street Suite 129, Providence, RI 02904.

FUCK MRR RECORD REVIEWERS! Always wrong! In my quest to be more P.C. than this rag, I'm only buying used records. Send me lists of your latest buys you didn't like cause the reviewer was drunk, uh, I mean, in a meditative trance. Also once used tapes (type II, please). Paul, 908 29th Street, Sacramento, CA 95816.

MADONNA, MADONNA, MADONNA. Available: the complete Madonna catalog/ magazine featuring collectibles, rarities, hard to obtain singles, etc. Send $2 cash and a SASE to Ryan, 734 East Workman #A, Covina, CA 91723.

HI THERE! HENRIK here from Denmark. I want: Project X 7" original and "Live Boot" 7", Relapse "The Wrecking Ball" 7", Hardball "One On One" 7", Confront 7", Rob R Rock "Positive Attitude" 12". Write to Henrik Nielsen, Hestens Bakke 22, 2tv, 3000 Helsingor, Denmark.

T-SHIRTS/ LONG SLEEVES WANTED: Die Hard, Confront, Release, Project X, Relapse, Brotherhood, Schism Rec., Axtion Packed Rec., S.O.I.A., Forced Reality all in size XL. Also Open Your Eyes comp. tapes are wanted by Henrik Neilsen, Hestens Bakke 22, 2tv, 3000 Helsingor, Denmark.

FANZINES WANTED: Common Sence all issues, A New Direction all issues, Good And Plenty all issues, Noisy Concept all issues, Caring Edge all issues, Smorgasbord all issues, Open Your Eyes all issues, Axtion Packed all issues. Henrik Neilsen, Hestens Bakke 22, 2tv, 3000 Helsingor, Denmark.

MISFITS: Me too! For sale: 7" Misfits, Return Of The Fly and Beware. Sold to highest bidder. Send bids to: Seidboard World Ent., PO Box 137-M, Prince Street Sta, NYC 10012.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

PAY YOU CASH OR trade. I got tons to trade, lots of hard-to-get records like B.O.S. "Fighting Boys" etc, etc. Please send want/ trade list. Thanks to all my friends around the globe-you know who you are. New Start records, Upstate records...where are my records??? Thanks to Endgame, Conquer the World, Initial for their fast mailorder. S.E. people are very welcome and all other, keep the friendship. Impact, please write to Henrik Nielsen, Hestens Bakke 22, 2tv, 3000 Helsingor, Denmark.

NEW FAMOUS HARDCORE of Punkland #7. The Hates, Agnostic Front, Boom and the Legion of Doom, Wretched Ones. Over 100 reviews. $1.25 each ppd. Outside US/ Canada, add $2 airmail. Craig Hill, 220 Standish #1, Redwood City, CA 94063. Cash only!!!

SKANKERSORE SKA ZINE #1 out now. Interview with the Bosstones, in-depth letter from ska punksters Tribez of Idiotz and a neato anti-racist article plus tons of record and zine reviews and rude collages. $1 +2 stamps in US, $2 in Canada & Mexico, $3 worldwide c/o Moses Wendel, 98 Woodhill Road, Newtown, PA 18940. Also send zines, records, typed scene reports, art, photos, typed stories, etc. for issue #2. Contributors get free copy. P.S.- I'm looking for worldwide ska penpals so write. Gender, race not important. Fuck racism-ska reigns!

FOR SALE: Maximum Rock n Roll, Flipsides, various punk magazines, metal magazines including some with the original lineup of Metallica before Kirk Hammett. True collectors items for any Metallica fans. Also have various magazines. Adult magazines (you must be 18 years old to order this list with a signature and age stating you are 18 or older sorry this list is $1.00 extra). I must sell everything. Please send a $1.50 for the regular list plus $1.00 if you're 18 for the adult list to Paul H, c/o Spike V, PO Box 2627, Novato, CA 94948-2627. PS: I also have some original Poison Idea records for sale at real good prices, these will be included in the list.

NEW: 4 WALLS FALLING 7" & Ressurection 7" on Redemption Records. If you bought them and they did not contain a lyric sheet, send a SASE to: Redemption Records, PO Box 28849, Philadelphia, PA 19151-0849. Send SASE for a catalog.

RAVE!: I want to trade tape recordings of whatever you're into for European hardcore techno 12" eps or tapes you made. Especially techno wanted from Holland, Belgium, and Germany and European rave flyers. Get in touch: Jason, PO Box 28849, Philadelphia, PA 19151-0849, USA.

AUCTION-UK HC/punk. Damned (all periods, coloured wax, autographs, anniversary 7") Riot City, No Future, Stiff Records. 77-83. Punx & Disorderly 1&3, Live at Roxy, Sham, X-Ray Spex, Chaos UK, UK Subs, Conflict, Crass, Poison Girls, Alien Sex Fiend, Chelsea, Maniacs, UK Decay, Generation X, Pistols promo pack. Obscurities. SASE-Randy Lancelot, 500 West Cermak #509, Chicago, IL 60616.

FIRST SOULSIDE E.P. on Sammich and copies of any "snuff" films. Trade/pay reasonably. Collectibles include Dischord, Am. Rep., Sub Pop, and Straight Edge labels. Send offers/ want lists to Ben MacDonald, 1123 W. 130th Ave., Crown Point, IN 46307.

TASTE LIKE CHICKEN #1 out now. Melvins, Duh, Steel Pole Bathtub, Tad. Lots of bitchin photos. Stories about Red Bluff. Only $2.00 plus 3 stamps. Send S.A.S.E. for a free catalog. 1115 Jackson St., Red Bluff, CA 96080.

7" SALE: Big Chief-Get Down...(green) ($35); Brotherhood-No Tolerance (blue)($40); Crippled Youth($40); Dinosaur Jr.-The Wagon(white)($20); FIX-Jan's Room's($90); Judge-NY Crew($30); Justice League-Think($20); Kraut-Kill for Cash($30); Kraut-Unemployed($35); DRI-Violent Pacification($20); Artificial Peace/Exiled split($30). Jenny Cousino, 1237 N. Wolcott apt. 3, Chicago, IL 60622-3124. (312) 862-4986.

7" SALE: 7 Seconds-Skins...($40), Committed($20), Blasts(blue)($25); Side By Side($25); Stretchmarks($25); Unit Pride-Then and Now(yellow)($15), same record w/ limited to 50 cover ($20); Underdog(blue)($60); Weirdos-Solitary Confinement($50); X-Ray Spex-Oh Bondage! reissue (purple)($20); Together comp($60); X Marks the Spot($30). Jenny Cousino, 1237 N. Wolcott #3, Chicago, IL 60622-3124. (312) 862-4986.

12" SALE: Beastie Boys-An Exciting Evening...($20); Die Kruezen 1st LP ($40); DYS-Brotherhood ($60); FUs-My America ($45); GI-Fun Just Never Ends (yellow) ($25); Kingface 1st LP ($35); 7 Seconds-The Crew (red sleeve) ($20); 76% Uncertain-Monkey Time ($30), Love Song ($20); SSD-Get It Away ($55). Jenny Cousino, 1237 Wolcott #3, Chicago, IL 60622-3124.

12" SALE: Token Entry-Beneath the Streets ($45), Jaybird($20); Upright Citizens-Open Eyes...($20); Big City's one Big Crowd comp(NYC bands)($20); Best of Bomp I (White)($10); Flex Your Head (Wheat cover)($50), Master Tape I comp($35), Middle of America comp($40); NYHC Wild Things comp(yellow)($20); Boston Not LA($20). 10": Cro-Mags-Age of Quarrell #197/1500($30); Clash-Black Market Clash($15). Jenny Cousino, 1237 N. Wolcott #3, Chicago, IL 60622-3124. (312) 862-4986.

I'M LOOKING FOR Big Boys-Wheres My Towel 12", Hose 12", MAD-I Hate Musik 7" (& others). I have for trade Dicks/Big Boys-Live at Rauls 12", A.O.F.-Give Thanks 12", B.M.B.-Senseless Offering 12", Middle Class-Out of Vogue 7"(& others). Send lists etc. to: Thomas Lindenbaum, Clarenbachstr. #20, W-4500 Osnabruck, Germany.

WARNING: PUNK ROCK t-shirts! Abrasive Wheels, Amebix, Anti-System, BGK, Conflict, Crass, Discharge, Gism, Icons of Filth, Varukers, Vice Squad and tons more. $9 ppd U.S.A. $10 ppd world. Cash or Post Office money orders c/o Todd Ciavarella. Printing available for bands, artists, etc. Patches, stickers, shirts. Warning: PO Box 20875 Tompkins Square Station, New York, NY 10009.

PUNK LEAD GUITARIST, mid-20s, seeks grunge/alternative/punk female 18-30 for clubbing and punk romance in Boston. Looking for someone with Donita Sparks looks and attitude. I like L7, Misfits, Fear, Dead Boys, Ramones, Facts About Rats, Iggy, & Swindle. Write me and send a photo and I'll do the same. Chris, 100 Kimball St., Malden, MA 02148.

NEW AND USED RECORD SALE: Everything must go! Iron Cross 7", Antischism first 7", S.F.A. 7", and many more. All are in mint cond. and very cheap. Send SASE for info. Aaron M. PO Box 362, Northbridge, MA 01534

BRITISH TEENAGE GIRL keen to make friends from all around the world. Hates- racism, sexism, arrogance. Likes- sense of humor, riot girl bands/zines, Nirvana/Babes, K/Sub Pop records etc... Write 10c Seaton Road, Aberdeen, Scotland, AB2 3JS

RHYTHM COLLISION Thanks the following people for a great tour: Rusty, Gigi, (Ceasefire), Luis, Carl, Tom Huchison, Sunny Syndicate, Lori, Anna, Roy Santos. Slappy White, Brian, Robin, Greg, Shawne, Dan (Bonehead's), Good Squad, Rusty Nails, Andy, Jason (Grotesque), Detonators, Pat, Cyrie, Velvet Pelvis, DC Beggars, 4000 Holes, Slip, Mob Story, Ray (Genocide), KBVR, CFUV, Shakey, P.D., Dr. Sterange, and the RV.

STAGNATING IN MY LIMITED sphere of reality and just too damn lazy to go out and get a life. Enrage, enlighten, amuse and confuse me. Frustration is overwhelming-vent me! Send help. Dead Girl, 149 Rendova Circle, Coronado, CA 92118.

JOE HUNTER WISHES TO THANK: Bert and Skp and Y&T Records for parting with the Kingface poster, all my video traders, Mark and Positive Force for the great show they put on while I was home on vacation, and to Fugazi for clearing up any doubts that I had from seeing previous shows. Along with Kiss and George Clinton, it made for a good week/

GOT PUNK RECORDS FOR SALE? The next issue of Nothing But Record Reviews will contain punk auctions. Just type your records, along with your name, address and whatever else you want, on 8 _ x 11 pages. Each page will be reduced exactly as you type it. The cost is $10 per page. Checks MOs or cash to: Seidboard World Ent., PO Box 137-M, Prince Street Sta, NYC 10012

MANY FINE ZINES, tapes and 7"s are available from Gdoing Productions Base Two. Please send a stamp for our new catalog and get all of our space age products. Remember, consumption sucks. Buy our shit. C/o Lee Diamond, 48 Madison Ave, Athens, OH 45701.

RHYTHM COLLISION "Pictures on my Wall" shirt, 2 color on white tee, L/XL ,$7.00ppd. in US, payable to G. Benitez, Send stamp for catalog of cool punk records, tapes, etc... HEADTRIP / 1925 W. Temple St. #108-272 / L.A. CA 90026

EXPLORING THE LIMITS of our constitutional rights. Semi-discordian, Semi-Sub-Genius, Mostly fucked. "Take a piss in the stream of conciousness." -Mr. Green Genes. $1.00 check / money order / cash okay. Mutant League P.O.Box 601, Webster, NY 14580

SUBPOP/AM-REP/H.C. Sale-more stuff avail since last ad. Singles for setsale; Halo, Misfits, P.I., Warzone, Fugazi, Soundgarden, Mudhoney, DK's. mucho more, good prices. Call Tom@ (908) 752-4778. or write: PO Box 4256, Dunellen, N.J., 08812. Don't miss out!!!

VIDEO AVAILABLE! On all world systems! Ramones '92, Danzig, Social Distortion, Buttholes, L7, Helmet, Television, Thunders, Sisters, Rollins, Mr. Bungle, Dickies, Cramps, Hard-ons, Agnostic Front '92, Neubaten, Skinny Puppy, GG Allin, Current 93, SPK, Descendents, Pegboy, Nirvana, Smashing Pumpkins, Tar, Jesus Lizard, Residents, All, Soundgarden, Lunachicks, Lots more! Next day service! $1. Big List! (201) 853-4420. P. DeMattia, 8 Haddon Rd., Hewitt, NJ. 07421-2329 USA.

EROTIC FUN! Apex book of erotic poetry. "I trace brutal circles over her breasts. Pulling mercilessly on nipples, and madly kneading her erect flesh." 64 pages, perfect bound with varnished cover. Just in time for Christmas. Limited edition-order now! Special price $7 ppd. APEX Productions, POB 49324, Austin, TX 78765.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!

AMAZING THRILL SHOW on Fakir Records: Limited edition red vinyl 7" single "Genuine" b/w "Don't Be Bitter" (Buzzcocks bassist Steve Garvey, producer). $3. Also available: 8-song demo. Cassette only. $3. To: Fakir Records, 938 South Street, Philadelphia, PA 19147.

FOR SALE/TRADE Have many titles Punk/ Industrial, Krang 7" TG "We hate you..." Sordide Sentimental, Controlled Bleeding. Knees & Bones, New Blockaders - "Seinsait" LP, Ohrensausen Comp., SSD "Kids" LP, X-Claim, DYS X-Claim, Most Christian Death 1st presses, Big Black - Headache in body bag. 1st Sleep Chamber lp, Wont/MB, Whitehouse, 1st Spk & 7"s any Esplednor Geometrico, Hunting lodge "WILL" LP, Hoisting the black flag comp. Send or call for list. Jasper Burns 1(617) 738-4281, Stanton St. #3, Brookline MA, 02146.

THE MUTANT LEAGUE is here. We are combing the underground for material to print in our zine "fnord" (formerly "crack".) Articles, interviews, fictions, opinions, reviews, essays, rants, cartoons... We will accept damn near anything. P.O. Box 601, Webster, N.Y. 14580. Please include a note telling us what this stuff is for. We are easily confused.

BIKES! BLACK BRAS! My zine, "Eye of the Kudzu" is now out with its second issue. It is a pack of Camel filters, stamps or a dollar. Write an article and it's free! You write, you receive. Seaweed interview and so much more! Priscilla Grim, PO Box 21681, Emory U., Atlanta, GA 30322. Remember, "Resist, be strong!" -my grandma.

I NEED A GOOD FUCK. "Eye of the Kudzu" is in need of stories, articles, poetry, 7"s to review, band photos, record reviews, other zines to review and everything you'd like to see in a zine. Submit something and receive a freebie! Priscilla Grim, PO Box 21681, Emory U., Atlanta, GA 30322. Sounds too good to absorb? Write me.

HELP ME!!! I WANT to buy the 1st Gas Huffer, Hammerbox, Pavement and Helmet 7"s. Also need the 1st Afghan Wigs album and the Dirt Fishermen 12" on Silence and other stuff by them. Also need 7"s by Sebadoh, Superchunk and rare Green Day. Will pay cash. Jon Cade, 4324 Lockwood, The Dalles, Oregon, 97058.

SMASHING PUMPKINS, POSTER CHILDREN- We had their first releases. Check out what we're doing now! Send stamp for free catalog. Limited Potential Records, Dept. M, PO Box 268586, Chicago, IL 60626.

16 YEAR OLD FEMALE with shaved, fire engine red hair and a pierced belly button looking for fellow rude boys and girls to write to. Dancehall Crashers, Bosstones, No Sports, Selecter, Scofflaws, Busters, Specials, Pez, Scooby Do and the Jackson Five rock my world! So get off your toosh, you rad, plaid, disco dad and put pen to paper. Liz, PO Box 90137, Columbia, SC 29290.

SUB POP LP SALE: Afghan Wigs "Up In It" (blue), Nirvana "Bleach" (pink), Soundgarden "Screaming Life" (blue), Tad "God's Ball" (blue), Mudhoney "Super Fuzz Big Muff" (purple), Mudhoney "...Fudge" (pink). Have multiples of each. Must sell. $6 each ppd in US. Brian Wybenga, 744 Marcia S.W., Wyo, MI 49509.

FUCKIN' 7" BOOTLEGS FOR trade or sale- $10 ppd. Agnostic "Banned", Gorilla B. "Demo 86", Uniform Choice "Live", Judge "WnI/U", Shelter "Anthrax", Straight Ahead "Spirit", Stalag 13 "Demo". Paolo Petralia, V. Beethoven 63, 00144 Rome, Italy.

GREAKMAN. STUDENT IN ITALY. Don't want to study. Don't know what I want. Don't have a car, women, dog. I'm bored waiting. With few words: parasite. Write how thinks are there, how often change your underwear, when masturbate, do you eat? drink? Have you ever done it with aubergine? with carot maybe? In every case let me know if I can do or help somehow. Francis Bacon, X. Miller, Bucofsci, Nick Cave, wine...Kostas. K. Savvidis, Via Cesare Carmignano 9, C.A.P. 80142, Napoly, Italy.

IF YOU HAVEN'T RECEIVED the stuff you ordered from S.O.A. Records, it's not because we're rip offs! We have lots of troubles with the post office (serious problems!), but we're mailing all your orders little by little. If you didn't get what you ordered, please write soon! Paolo Petralia, V. Beethoven 63, 00144 Rome, Italy.

S.O.A. 7"S: ASSUCK "State To State", Disrupt "Smash Divisions", "Man is the Bastard", "Abundance of Guns". Ten copies for $25 ppd. Coming soon, Agathocles "Use Your Anger" LP. Trades welcome. Paolo Petralia, V. Beethoven 63, 00144 Rome, Italy.

WANTED: DAYGLO ABORTIONS "Womb" 12", Really Red "Modern Needs" 7", No Questions No Answers comp LP, Urinals "Sex" 7", Genetic Control "First Impression" 7", more. Send want/ trade lists to John, 18145 Soledad Canyon Road #55, Canyon Country, CA 91351.

TRADE: BATTALION OF SAINTS "Fighting" 12", CIA "God Guts" 7", Ism "Attack" 7", Misguided "Options" 7"(red), Suburban Studs 7", Double O 7", Six Minute War 7", White Cross "Fascists" 7", Collector Nerd Sweat comp 10", Flipper 7"s, Nip Drivers "Destroy Whitey" 12", Dischord "Dirty Habits" 7" and 200 more. John, 18145 Soledad Canyon Road #55, Canyon Country, CA 91351.

CHROME: LOOKING FOR RARE vinyl, quality tapes and CD releases. Especially interested in "Raining Milk", "Dreaming in Sequence", "X18", "Alien Soundtracks II", "Falling Off the Mountain". Where is Damon Edge now? John Early, 6263 Midnight Pass road, Sarasota, FL 34243.

POLY BAGS: 7"-100-$5, 500-$18, 1000-$33, 12"-50-$5, 200-$16, 500-$33, 10"-10¢ ea. with order. All sleeves 3 mil, prices post paid USA, cash or money order to Greg Yarde, P.O. Box 482, Paoli, PA 19301. Related items available.

OPEN RECORDS: PO Box 482, Paoli, PA, 19301, USA. Releases: Geko - "probing..." 7" ep $2ppd. In November: Assuck - "blindspot" 7" ep $3.25 ppd. In November: Heresy - "live at leeds" 7" $3ppd. Prices for USA. More releases in 1993, send stamp for catalog.

FUCK RECORD COLLECTORS! Is anyone out there selling records for reasonable prices?! I've met few such folx at Gilman swaps. Everyone with ads here wants $10, $20+ for a piece of plastic! Rare? Who cares?! Punk's not about $, it's about music, right?? Sometimes I wonder. Send yer reasonable stuff 4 sale to Paul, 908 29th St., Sacramento, CA 95816.

WANTED: Deathwish-Tailgate 7", AOF-What We Want Is Free 7", Wait7", Antidote-Thou Shall Not Kill 7", CIA-God Guts and Guns 7", Y DI-A Place In The Sun 7", Abused-Loud and Clear 7". Paul, 34 Killington Way, Kirkdale, Liverpool, L4 4QP, England.

THE WEIRD NEWS: The Word About An Absurd World! Free, from Don Busky, 7393 Rugby St., Philadelphia, PA 19138-1236.

PLEASE HELP ME: The only person I've ever loved joined the army. Please let me know life is worthwhile. All walks of life please write to: Buster, 100 Manzanita Dr., Atwater, CA 95301. I feel like dying.

VINTAGE UK PUNK SALE: Over 125 7" singles, mostly picture cover and/or colored vinyl. All in excellent condition. Many varieties. Complete Crass/label catalogue. Anti-Pasti to Sex Pistols. Call (212) 663-1495. Ask for Jim.

SKOINK fanzine is finally back after an eight month break. Issue #8 features in-depth interviews with Rhythm Collision, Intensified, Void Section + articles on revisionism (ya know those wankers who deny the holocaust) and the philosophy of freedom + an extensive record/ fanzine review section + lots of news from the punk, oi!, ska, hardcore scenes + more bits and pieces (all fully written in English). Send $2 (surface) or $3 (airmail) to: Johan Van Mieghem, Postbus 41, 9550 Herzele, Belgium.

RARE 70'S through 90's punk and hardcore records for sale. Dischord, Subpop, Amrep, etc. Send SASE for list. Prefer sales but may consider trades. Write soon to: Bert Z, 1843 Irving St., N.W. Washington, DC 20010.

DRUMMER WANTED: Ex-Good Grief/ Cringer people looking for drummer. Wanna do something kinda fast, definitely catchy. A cross between early Gang of Four and Snuff, maybe? Whatever. SF or East Bay. Call Jenn at (415) 641-8283.

FREE FUCKING MONEY...for me, if you send me some. If you ain't got any money, a letter will do. I want mail, do You hear me? Mail!! Send me a letter, two letters, a zine, some music, a dead baby, a lump of oatmeal, I don't fucking care so long as it's addressed to Me! Ol' Scratch/ PO Box 15173/ Loves Park, IL 61132-5173.

FOR SALE - ABSOLUTELY NOTHING!! I thought I told you to write me, already I get into No Means No, Big Black, Inspector 12, Filth, Subhumans, sex, magic, zines, enemas, Robert Anton Wilson, more sex, Monty Python, philosophy, intelligent thought, being immature, anything absurd, surreal, disgusting or bizarre, sex, and reading the mail you send me! Ol' Scratch/ PO Box 15173/ Loves Park, IL 61132-5173.

WHAT THE FUCKING HELL?!? Ain't you written me yet? Do I gotta draw you a fucking picture? Jesus H. Christ on a rubber crutch! All I want are some big, fat envelopes crammed into my PO Box to liven up my day. Pleeeze! I'll write you back, I promise. Better yet, mail yourself & we'll hang out. I like jerking off. Ol' Scratch/ PO Box 15173/ Loves Park, IL 61132.

S/M GRAPHICS is: Serial/ Murder, Sex/ Magick, Sado/Masochism, Satanic/ Monstrosities, Sadness/ Misery, Sick/ Morbid, Surreal/ Macabre, Suicidal/ Misanthropic, Sodomized/ Monks, Social/ Menace, Steve/ Mike, Etc. Send 2 29 stamps for 20pg catalog. POB 10701, Bradenton, FL 34282-0701.

MUSIC MERCHANT Mail Order Lists. 7" indie/underground over 25 pgs, out now, LP/12" underground/alternative list. And compact disc over 20pgs! US send $1 for each list, overseas $2 for each to Music Merchant, PO Box 4, Hawthorne, NY 10532.

SMASH HIT REC is available thru Semaphore NL, too. Promo CD from the label available from Jan 93 on. $5 incl P&P. K. Jungblut, 5307 Wachtbg 5, BRD 0049, Germany. 228/342199.

TAPE CLASSIFIEDS

40 WORDS $2CASH

HELLRAISER III unrated version. Excellent quality from master. $45 ppd cash only. S Pratt, PO Box 1703, NY, NY 10009-8908.

CALLING ALL BASTARDS! Wanna trade homemand comps? Yours gets mine. I dig everything. Can anyone tell me about the Ribcage Wrestlers? Write me, Fuckheads. Matt the Killer c/o Flamin' Head Records, P.O. Box 1084, Kings Mtn., NC 28086.

ALTERNATIVE, PUNK & GARAGE BAND find out where to send your demo tape. Over 100 indepentent & European record company addresses. Send $10.00 to Tightrope, P.O. Box 694 Dept. MR, Agoura, CA 91376-0694

WANTED: NINA HAGEN BAND video('s) per-1984. Also Crucifucks and Shonen Knife live videos. If you have or know where I can get any of these vids please write: Doug the Slug, 4372 N. Carambola Cir., Coconut Creek, FL 33066

JIM ROSE CIRCUS SIDESHOW video, 10/17/92 Academy N.Y.C.. Full 90 minute show, wilder than on Lollapalooza!! Copy off the master onto HiGrade tape for $20. Cash or MO to Rob, PO Box 106, Port Chester, NY 10573.

RESIST - New 14 song live cassette!! Recorded live on tour this summer in Italy and Germany. Comes on Chrome cassette with fold out cover and stickers. Only $3 ppd (USA)/$4 (world). New LP out soon! Resist c/o Ward Young, 3206 S.E. Rex St., Portland, OR 97202.

NEED SOMEONE with first season of "Get A Life" (TV show) on videotape. Also starting label, bands send demos. Need Hammerhead tour-only single too. Write: Tom Husman, 12 Mountain View, San Anselmo, CA 94960.

PUNK ON CHANNEL FOUR - great UK TV special aired 10/21/91 with Iggy, Pistols, Siouxsie, Undertones, Clash, Buzzcocks, Jam, Penetration, John Cooper Clarke, Joy Division. Plus 47 min. of Buzzcocks/Damned UK & German TV clips. TDK EHG $18 ppd. money order J. Russo 136 E. Main St. #33 Bloomsburg, PA 17815. 100 min. of excellent quality punk video!!!

IGGY POP - video compilation US, Canadian, French TV clips. Arsenio, Letterman, MTV, Farm Aid, Howard Stern, live performances, interviews, more. 2 hours. 18 ppd. money order. TDK-EHG tape. J. Russo, 136 E. Main #33, Bloomsburg, PA 17815.

URBAN LUNCHMEAT's new tape is out now. Kinda like the Pixies meet Black Sabbath meet the Goo Goo Dolls. Only five songs and a mission. Tapes are $4.50 ppd., and you'll get stickers and posters and stuff like that. Write to Urban Quest, 5708 Mansion Blvd., Pennsauken NJ 08109. Ask for the man with the red dress.

UNIQUE VIDEO COLLECTOR. Trade/buy, $2.00 for 30 page list. Necros, Void, Biohazard, Type O, Carnivore, Black Flag, Sabbath, Cathedral, Agnostic, Bolt Thrower, Carcass, Entombed, Hawkwind, Motorhead, Ice Cube, Plasmatics, and Vanilla Ice! (Not) Mike, P.O. Box 226, Merrifield, VA 22116-0226

IF YOU OR ANYONE YOU KNOW is concerned about the future, contact Green Flem Lid Dhagga and the cabbage night orchestra immediately. Learn of Yagneb the Vampire and the insatiable lust of the Evil Space Queen in the Flem Dhagga Chronicles. We urge all organisms to write at once. Contact Maggot Records, POB 3131, Vernon CT 06066. Vinyl not fur!

VIDEOS FOR SALE OR TRADE: 1000 shows. GG, Dwarves, Ministry, Jesus Lizard, Green Day, Helmet, Pearl Jam, RHCP, Tar, Rollins, Nirvana, Mudhoney, Godflesh, Babes, L7, Danzig, Naked Raygun, Beasties, Morrissey, Pain Teens, Ramones, Television, and many more from punk to noise to grind. Write Merle Allin, 298 Mulberry Street #7D, New York, NY 10012 or call (212) 274-0803. Traders send list. All others $1 for large list.

NOAM CHOMSKY: CASSETTES and transcripts by America's leading dissident, MIT professor Noam Chomsky. Topics include the Gulf War, media control, propaganda, U.S. sponsored-terrorism, genocide. For list, write to John Early, 6263 Midnight Pass Road, Sarasota, FL 34242.

GG ALLIN VIDEOS: 1991 &1992 shows with the Murder Junkies. Over 20 new shows from the master tapes. Excellent quality. Lots of blood and shit. Also all the classic old shows. Don't buy from other sources unless you want copies of copies. Write Merle Allin, 298 Mulberry Street #7D, New York, NY 10012 or call (212) 274-0803. GG will be back in '93.

VIDEOS AVAILABLE! ON ALL WORLD SYSTEMS! USA / Europe / Anywhere! Industrial / Punk / Hardcore / Movies / Over 1000 ! Unbelievable stuff ! Fast! Next Day Service! No Rip-Offs! S.A.S.E. or $1.00 for Big List! P. Demattia, 8 Haddon Rd. / Hewitt, NJ 07421 USA call 201 853 4420

VIDEOS, AVAILABLE: Biafra, Nick Cave, Dinosaur, Fugazi, Foetus, Galaxie 500, J&MC, Jesus Lizard, Killing Joke, Mother Lovebone, Mudhoney, Nephilim, Neubauten, Nin, Revco, RHCP, Rollins, Skinny Puppy, Sisters, Soundgarden, Zorn, lots more. Dave, 35 N. 14th St. #13, Allentown, PA 18102. $1 list/$3 foreign.

LOOKING FOR PEOPLE to trade demos, live shows, videos, etc. by: Christian Death, Shadow Project, Coil, Dead Can Dance, Sleepchamber, Lustmond, and others. I have many things to trad ein turn! Write: Raven, 5530 Boyerstown Pike, Birdsboro, PA 19508.

HELMET LIVE! 70 minutes of rare club footage for just $15.00. Excellent quality! Send cash, checks, or money orders to: Kevin Bernard, 5 School St., Apt. 5, Brattleboro, VT 05301 USA.

MORBID OPERA 22 song, 60 minute retrospective tape $4.00 ppd. Florida's sleaziest. TPOS catalog & manifesto #7 out in November. Watch out! TPOS 12 mill Plain Rd., Danbury, CT 06811, 203-792-1630.

THE KLINIK, Leather Strip, X Marks the Pedwalk, Frontline Assembly, Skinny Puppy, Armageddon Dildos, and others. Looking for people to trade demos, live shows, videos, etc. I have many things to trade as well. Write: Raven, 5530 Boyertown Pike, Birdsboro, PA 19508.

NIRVANA - live - the Reading Festival - 8-23-91 and 1990 Seattle studio sessions on quality 90 min. tape for $8.00 postpaid worldwide. Cash or money orders made to George Petroutsas only. Traders send lists. Many quality audio & video bootlegs. George Petroutsas, 1941 Freedom Blvd., Freedom, CA 95019, USA.

JANE'S ADDICTION - live - Milwaukee - 12-1-90 and Jane's live - Boston 11-23-90. 2 quality live recordings on 90 min. tape for $8,00 postpaid in U.S. $10.00 postpaid worldwide. Cash or money orders made to George Petroutsas only please. Traders send lists. George Petroutsas, 1941 Freedom Blvd., Freedom, CA 95019, USA.

MATT. 60 Thompson Ln., Nashville TN, 37211. Video for trade or sale ($10 for 2 hours): Skatenigs, Elvis Hitler, Buzzoven, L7, Pain Teens, Neurosis, Unsane, Melvins, Velocity Girl, Tsunami, Rapeman, Big Black, Action Swingers, Loudspeaker, Skrew, Lemonheads, Sandy Duncan's Eye, Steel Pole Bathtub, Ministry, Jesus Lizard, Bikini Kill, Superchunk, Polvo, Dwarves. 150 Shows. SASE for list and newsletter.

ZEN BUTCHER, "Degreed in the Greed" 6 song cassette available for $5.00 ppd. "Excellent!" says MRR #109. Two-sided T-shirts are a $12.00. Send concealed cash to: Bring It On Records, 211 Bell St., Chagrin Falls, OH 44022. Checks/M.O.'s to Peter Baumgartner.

WITHOUT A CAUSE debut tape out now! 4 songs recorded at Don Fury's. Powerful, progressive hardcore. $3 ppd US, $6 ppd elsewhere. Free to zines. Concealed cash to Kage Management, PO Box 4571, College Point, NY 11356. Available soon, NY's own Six and Violence LP on CD/ cass/ LP. Send stamp for more info. KG + BK 8/ 4/ 89.

SEX PISTOLS/SID VICIOUS live audios wanted! I'm also looking for audios of (among others): Clash, Dead Kennedys, Exploited, Metallica, Nivana, Ramones, Sham 69, Talking Heads, etc. I have a large tape collectin to swap, so I hope you don't let the distance be a problem! Write to: Catrinus Nouta, De Kamp 4, 8851 GN Tzummarum, Holland, Europe. (always reply!)

LOOKING FOR ANY LIVE audio and/ or video or demos of the following bands: Forced Down, Inside Out (Ca), Quicksand and Billingsgate. Trade or reasonable prices paid. Michael O'Brien, Suite 18, Raritan Avenue, Highland Park, NJ 80904.

CONTRIBUTORS WANTED for a compilation cassette/zine dealing with gender, harrassment & abuse issues. Music, spoken word, screaming, rambling - be creative, send anything. Won't be around to answer questions, just send all stuff by jan 17, 1993 to jenna, 10 harper rd, Monmouth Junction, NJ 08852.

NEW VIDEOS! Our new updated catalog is finally out! New stuff includes Helmet, Nirvana, Beat Happening, L&, Screeching Weasel, Letch Patrol, Jawbreaker, G.G. Allin, Melvins, Rollins (spoken), Bad Religion, Soul Side, Swiz and more. Send SASE for NEW catalog to Wrong Conclusion Video, 151 First Avenue Box A, New York, New York 10003. Call for new stuff (212) 627-0054.

VIDEOS: Looking for 80's DC punk, Nation of Ulysses, Shudder to Think, Kingface, Ween, Drive Like Jehu, Hammerhead, Spacemen 3, Mummies, and Warlock Pinchers. If you've shot any of these (or know someone who has), please write Joe Hunter CPO Box 710195, Tulsa, OK 74171 and I'll try to make it work your while as I have a few titles myself. Boss and Adonis Gallery in '93.

MASTER VIDEO: All, Bewitched, Blister, Bloodline, Carcass, Cathedral, Clawhammer, Cows, 411, God And Texas, Holy Rollers, Iowa Beef Experience, Loudspeaker, Napalm Death, Neurosis, Pain Teens, Polvo, RTF, Sandy Duncans Eye, Schlong, (3) Seaweed, Steelpole Bathtub, Superchunk, Surgery, Tar, Tsunami, Unsane, Velocity Girl, Woodenhorse... Filmers or low gen traders only. Kevin, 6242 Queensloch, Houston, TX 77096-3737. Wanted: '92 Pain Teens.

LIVE MELVINS VIDEO! Very high quality, 4 camera, good sound. Olympia, Washington May 1991. Not a bootleg. 60 minutes including most of 'Bullhead'. Cool full color cover! $14.95 postage paid. Checks to Jeff Smith, Box Dog PO Box 9609, Seattle, WA 98109.

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

DEAD CHRISTIANS leaping from their graves to kill; limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. Post punk-industrial. Tape #3 only $4. Send money: CNF, PO Box 9152, Va. Beach, VA 23450.

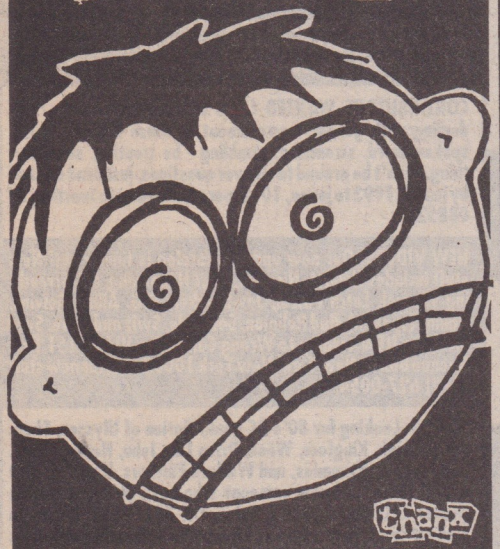
VIDEOS AVAILABLE. 100's of live shows including: Rapeman, Jesus Lizard, God, Cop Shoot Cop, Stretch Heads, Oxbox, Cave, Neubauten; Unsane, Terminals, Silverfish, Hyenas, Leatherface, Snuff, Godflesh, Boss Hog, Cows, Swans, Killdozer, Helmet, C.D. Rollins & tons more...For big list-send $1 or stamps to: Karl U., 550 Larkin, (#302), S.F., CA 94102-3312 (Wanted: Early Swans '82-'84)

CRACK STREET is the classic demo from Death Threat, the leaders and creators of bum-rock. Awe-inspiring tunes like Smoke (part of the crowd), Hammer Tag, and Dine N Dash make up this incomparable release. Find out why this is the next bing thing. Write: Fastbuck Inc. 142 Wellington Road, London, Ontario N6C 4N1, Canada. Send: 3 bucks (US) ppd. for the tape or SASE for information. Box set coming soon.

HEY SICKOID: Tiek Bane "Every Parent's Nightmare" 50 min xxxilent quality. "Smoking Dope (With Jesus)", "Priscilla's Pussy", "Wipe Yer Ass (With The Flag)", more. $5 trade. Join the nightmare: Fuck change, just destroy everything!! Satan loves us. 604 So. Prairie, Champaign, IL 61820.

IF YOU LIKE TRADING tapes, I'll trade with you. Send me your trade list and I'll send you mine. Write: Jack A, PO Box 3525, Stamford, CT 06905.

NO IDEA



Howdy! Here's the latest batch of rad NO IDEA records, zines, and stuff:

NO IDEA #9

This Puppy comes free with any order. In fact, we'll even send extras for your friends too, just let us know how many you want. (overseas folks should include extra $$ for multiples, though. (Includes FUEL, 15, etc.)

BOMBSHELL --7"

New G'ville band with a slighly off kilter sound some liken to a blender full of Samiam, Sonic Youth, and a dash of Rapeman, among other things. Contains ex-People's Court, That Guy Ray, and myself (so there goes my objectivity, huh?)

RADON --7"

Now on the third pressing, This features two rockin songs with Brent (ex- Stabilizer) on vox, and two insanely catchy songs with Dave (ex- Minimum Wage) on vox. MRR, Flipside, & Cometbus are down with this, so check if out or be forever doomed. (new songs on comps and a 7" on the way...)

SPOKE "Celebrated"--7"

Full-on buzz-bitting, emo-melodic inspiration rolls off this burgundy saucer. Three pasta-core kids trade off on the vocals, each with a different approach (there's even a catchy power-pop tune and a tense instumental.) (New songs (comps & 7") out from various labels soon.)

NO IDEA #10

A blow-out issue featuring two 7"s for the price of one: Jawbreaker/ Samiam & Spoke/ Radon/ Gruel/ Bombshell. Will have interviews & stuff... I'm grumpy: it was supposed to be out already, humpf! (out August).

NO IDEA #8

Stabilizer/ Bim Skala Bim 7". Int's: Plaid Retina, Green Day, Babes in Toyland, Dissent, Pirate Corp$ comix, etc... (um, white vinyl too.)

WORDSWORTH 7"

Not only will it be a neat record, but it'll be out soon on G'ville's new Lumilar records. Watch for it.

STRONGBOX 7"

On the Bullethead label. Some liken to Jesus Lizzard, but that's pidgeon-holing it a bit much.

CRANKSHAFT "Shankcraft" 7"

200 left & that's all she rot. Funk, punk, ska, hc... way low budget and fun. 8 songs. Only $1, if you order something else too.

THROW DOWN:

CASH OR MONEY ORDERS TO: VARTHELIN.

$3 PP (w/in USA) for first 7" or Zine/7". Canada: $4/$3. World Surface: $5/$4. ~~$2~~ EACH ADDIT.

If you want a buncha copies to sell, then they're $1.50 each, plus postage. Give us a call/ write for specifics: (904) 375-9041. Adios!!

No Idea P.O.Box 14636 / Gainesville, FL 32604-4636

BY-PRODUCT MAILORDER

By-Product Mailorder
C/O Kent McClard
PO BOX 680
Goleta, CA 93116
United States of America

	USA	CANADA	SEA	AIR
I	$2.00	$2.50	$3.00	$5.00
II	$2.50	$3.00	$3.50	$4.50
III	$3.00	$3.50	$4.00	$5.00
IV	$4.00	$5.50	$5.50	$7.00
V	$5.00	$6.50	$7.00	$10.0
VI	$6.00	$7.00	$8.00	$10.0

Make checks payable to Kent McClard only.
In Japan/Australia please add $1 to each item.
I'm back from Europe, so By-Product is once again doing mail. Fuck. Thanks.

ITEMS OF CONSUMPTION	PRICE
ICONOCLAST - 7"	II
SAWHORSE - 7"	II
STRUGGLE - 7"	II
ADMIRAL - 7"	II
GIVE ME BACK - Comp LP (14 bands) BIKINI KILL, SAWHORSE, AMENITY DOWNCAST, etc...	V
DOWNCAST - LP (remixed)	V
DOWNCAST - 7"	II
BORN AGAINST - LP	VI
BORN AGAINST -eulogy 7"	III
BORN AGAINST - 7"	III
PUZZELHEAD - LP	VI
NEGATIVE APPROACH - Live 7"	III
ABOLITION - Jesus... 7"	III
NATIONS ON FIRE - Lp	VI
INTENT - Drift LP	VI
MEREL - 7"	III
RORSCHACH -Lp	VI
ONWARD - 7"	III
CHARED REMAINS - LP	VI
SWIZ - 4 songs w/Dave 7"	III

OUT NOW (MAYBE)

URGENT FURY

Classic N.Y.Hardcore,punk rock.
10 great songs recorded by Kramer.
.Angry yet thoughtfull,Melodic yet powerfull,this is truly,Urgent Fury.
Red vinyl 10".$6/$8/$10

SHRIEKING VIOLETS

I heard they played well at the Riot Grrl show in D.C. Yeah so ? Better than anything on K recs.
4 songs.1 single.3 women.

TASTE FREEWAY

GORDON says they're no Apple.
1single,2shows,3songs,4people
5chords.Melodic stuff,y-know.
Not wimpy,with an edge.7"

SABOT

Forbidden

Forbidden

Forbidden

SABOT.Bass & Drums,Period.
Don't be scared.2 live songs on one 7".Victims Family heard this and decided to break up.

OTHER RECORDS ARE AVAILABLE,SEND STAMP FOR CATALOG

7" ARE $3.00 PPD.USA/$4.00 N.AMER,$5.00 WORLD

STILL HANGING IN : NAKED AGGRESSION CD $7.

JCHURCH 7' THIS SONG $3. APPLE/N.AGG SHIRTS $8.

BROKEN RECORDINGS LMT.,PO BOX 460402, SF,CA 94146

(D) "FOUR TWO PUDDING" 72 MINUTE (IT'S ALL ON VINYL ALREADY SO FUCKIN' RELAX) CD ONLY VERY SMALL RETRO SPECTIVE WITH: CORRUPTED MORALS, ECONOCHRIST, SCREECHING WEASEL, SCHIZOID, DISSENT, COFFEE & DONUTS, SAMIAM, OFFSPRING, SOUP, FUEL, SEWER TROUT, NUISANCE, LIZARDS, 23 MORE MINUTES, DOWNFALL, HORNY MORMONS, JAWBREAKER, SLEEP, SCHLONG, 3FINGERSPREAD, NAR, FALSE SACRAMENT, POUNDED CLOWN, PLAID RETINA & LOGICAL NONSENSE. PUNK PRIKE TOO.

(D) POUNDED CLOWN AND HORNY MORMONS 16 SONG SPLIT LP

(D) LIZARDS AND NAR 25 SONG SPLIT LP

(B) SCHLONG AND FALSE SACRAMENT 11 SONG SPLIT 10"

(D) SCHLONG "WAXY YELLOW BUILDUP" 22 SONG LP

SLEEP "VOLUME ONE" 8 SONG (D) LP (C) CASSETTE (E) CD

(D) 23 MORE MINUTES AND LOGICAL NONSENSE 19 SONG SPLIT LP

(F) "VERY SMALL WORLD" 28 BAND DOUBLE LP

(D) PLAID RETINA "MIND TRACING THE GOING DOWN" 10 SONG LP

(B) SEWER TROUT "FLAWLESS" 8 SONG 10"

(D) ECONOCHRIST "RUINATION" 10 SONG LP

(A) JAWBREAKER "WHACK AND BLITE" 3 SONG 7"

NO CHECKS
CASH OR M.O. TO:
DAVID HAYES
PO BOX 8223
EMERYVILLE CA
94662

	USA	CAN	OTHER
A	3	3	5
B	5	6	9
C	5	5	6
D	6	8	11
E	7	7	9
F	8	10	14

VITAL MUSIC RECORDS IS STILL OFFERING IT'S SWINGING SINGLES CLUB SUBSCRIPTIONS

Subscribe for 6 or 12 months and receive a ltd. edition color vinyl 7" with a 2 sided 14" poster for each month. Singles are mailed 2 at a time about every other month. You can backdate your subscription to start with releases in stock now. Otherwise we will start your subscription with our next release.

Backdate a 12 month subscription to begin with VMS-9 and receive 2 bonus singles not available as part of the singles club.

*VMS-9	LOW MEATO
*VMS-10	YOUTH GONE MAD
*VMS-11	JOHN S. HALL AND CASEY SCOTT
*VMS-12	IRON PROSTATE
*VMS-13	DOGBOWL
*VMS-14	FLY ASHTRAY
*VMS-15	FUNCTIONAL IDIOTS
*VMS-16	PIGPEN
*VMS-17	THE SHAVED PIGS
VMS-18	DUMBROCK VOLUME 5
VMS-19	ARTLESS
VMS-20	WEEN
VMS-21	UNCLE WIGGLY
VMS-22	LUNACHICKS

*IN STOCK

OUT NOW

OUT NOW

OUT NOW
SHAVED PIGS

COMING SOON
LUNACHICKS

☐ 12 MONTH SUBSCRIPTION — $35.00
$45.00 CANADA $55.00 OVERSEAS

☐ 6 MONTH SUBSCRIPTION — $20.00
$25.00 CANADA $30.00 OVERSEAS

☐ BACKDATE MY SUBSCRIPTION TO BEGIN WITH VMS-_____ (9-17)

VITAL MUSIC RECORDS
PO BOX 20247
NYC, NY 10028-0052
212-570-2998

CALL OR WRITE FOR COMPLETE CATALOG

Records & Stuff We Sell:

75.	HIGH-BACK CHAIRS	6-song EP †* CD/CS ONLY	Ⓑ
74.	HIGH-BACK CHAIRS	2-song 7"	Ⓐ
76.	SHUDDER TO THINK	2-song 7"	Ⓐ
73.	CIRCUS LUPUS	2-Song 7"	Ⓐ
72.	SEVERIN	'Acid to Ashes + Rust to Dust' †*	Ⓒ
71.	NATION OF ULYSSES	'Plays Pretty...' †*	Ⓒ
69.	JAWBOX	'Novelty' †*	Ⓒ
68.	GRAY MATTER	'Thog' †*	Ⓒ
67.	SHUDDER TO THINK	'Get Your Goat' †*	Ⓒ
66.	LUNGFISH	No. 65 & 1st E.P.	Ⓔ
65.	LUNGFISH	'Talking Songs for Walking' †	Ⓒ
64.	BEEFEATER	Both L.P.s + 2 Songs	Ⓔ
63.	CIRCUS LUPUS	'Super Genius' †*	Ⓒ
62.	JAWBOX	'Tongues'/'Ones & Zeros' 7"	Ⓐ
61.	NATION OF ULYSSES	3-Song 7"	Ⓐ

†Also available as cassette *Available as CD, price code Ⓓ

Price Guide, including postage, in U.S. $:

		U.S.A.	SURFACE & CANADA	Airmail
Ⓐ	7"	3.00	4.00	6.00
Ⓑ	12" EP	6.00	8.00	11.00
Ⓒ	LP	7.00	9.00	12.00
Ⓓ	CD	8.00	9.00	11.00
Ⓔ	MaxiCD	10.00	11.00	13.00

Please note our new prices. They are higher.

DISCHORD records

Please send us a stamp for a full list of records.

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P.O. BOX 460760
SAN FRANCISCO, CA 94146-0760

To:

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BERKELEY, CA
PERMIT No. 1153

BOOK YOUR OWN FUCKIN' LIFE

Do-It-Yourself Resource Magazine No. 2, 1993-1994

Last year, PROFANE EXISTENCE and MAXIMUMROCKNROLL joined forces and put together the first issue of a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, travelling around the world, or just using to keep in touch. Because of the relative popularity of that fledgling edition, we've decided to go ahead and begin organizing a second edition, slated to come out a bit earlier this year, tentatively around April 15. This version will be compiled very much like last year's, though we expect that there will be many more submissions now, as many of you were unaware of this project, held back to see if it really happened, or were just plain lazy. And taking over the duties of receiving all the raw data, typing it up, etc., will be the good folks at the UNDERDOG COLLECTIVE in Chicago.

LISTINGS

As with issue #1, we will be compiling the resources geographically, trying to give as a complete listing of DIY and related activities as possible. The thoroughness of this project.will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge—all you have to do is send in a postcard with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!.

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name / (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Nurnber / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates!

The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $20 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter. etc.

Send all listings to:
UNDERDOG RECORDS
P.O. BOX 14182
CHICAGO, IL 60614

DEADLINE: FEB 15, 1993
DUE OUT: APRIL 15, 1993

Send all ads to:
MAXIMUMROCKNROLL
P.O. BOX 460760
S.F., CA 94146-0760